

FINE ARTS DEPT.

modern PHOTOGRAPHY

OCTOBER 1956 PRICE 35 CENTS

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DETROIT

40¢ IN CANADA



SPECIAL COLOR ISSUE!



35MM VS. 2 1/4 x 2 1/4

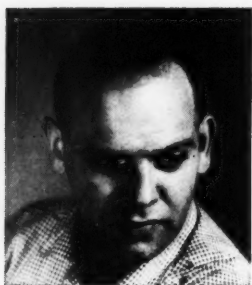
AVAILABLE LIGHT

FILTER GUIDE

NEW COLOR TRENDS

COLOR PORTFOLIO

WHAT'S NEW IN
SLIDE PROJECTORS?



*Shelly Grossman
explores the latitude
of new
Ansochrome*

Armed with trusty camera and new Ansochrome, top editorial photographer Shelly Grossman tested our film during a visit to John Hamlet's famous "Birds of Prey" show in Florida. How did Ansochrome stand up? Here are a few of Mr. Grossman's favorite shots, together with his "unretouched" comments.



"Plenty of direct sun here and a swell chance to catch Mr. Spectacled Owl at his colorful best. Taken at f11 at 1/400 second, I certainly got plenty of true, natural color . . . beautifully-rendered texture . . . and crisp definition."



"Tough backlighting in this one, but look at all the soft, natural color. No excessive contrast. No distortion . . . in sun or shade. I shot this at f8 at 1/400 second."

"Diffused lighting here, but who could resist this ornate hawk eagle? Taken at f4.5 at 1/200 second, not a bit of color subtlety was lost. Whites, blacks, browns, reds—they're all soft, true, completely natural."



*It's a great year for color
with... new Ansochrome!*

(Exposure Index 32)

3 times faster than traditional color films!

ANSCO, Binghamton, New York. A Division of General Aniline & Film Corporation.



Buy Ansochrome in rolls, sheets and 35 mm magazines. Also for 16mm movie cameras.

Don
Go
him
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Reent
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Canada



GO AHEAD...GET IT!

Don't just stand there looking at it. Go on inside. You don't have to tell him you want to buy it. Just tell him you want to see it.

Examine the construction, carefully. Open it up. Notice the wide range of exposures that the coupled shutter-lens system offers... how precise the focusing set-up is... how sturdy every movable part is. This camera is really built.

He'll take your picture. And sixty seconds later, he'll show you that picture. Then you take a couple of shots yourself. See how easy it is to work.

You'll be having so much fun snapping pictures one minute and seeing them the next that maybe you won't notice right away how terrific the quality of these pictures is. But take a good look. The new panchromatic

Polaroid Land Film is simply great.

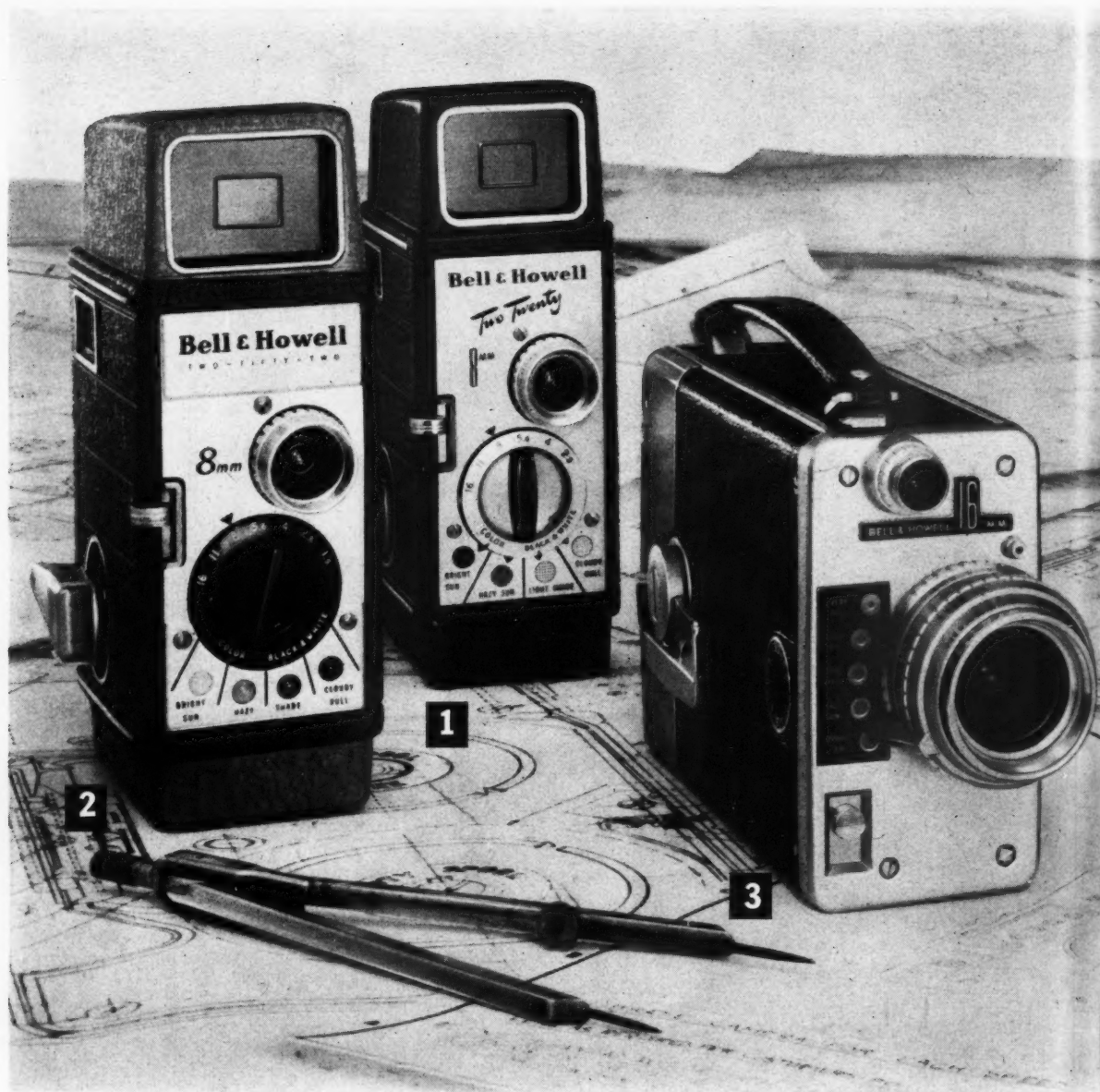
Details are razor sharp. Blacks are really rich. Whites are like snow. And these pictures last, like any fine prints. Copies? All you want. Enlargements? Big as you want.

How much for the camera? The one you were looking at in the window is \$69.95. You can pay for it at \$1.19 a week. \$1.19 a week and it's yours.

Go ahead... get it!

POLAROID® LAND CAMERA WITH NEW PANCHROMATIC FILM

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First the famous Sun Dials...now

Good movies should be easy to take. Bell & Howell has always believed this. And Bell & Howell equipment has always demonstrated this.

The movie cameras you see above are the highest developments of this belief. Bell & Howell Sun Dial cameras were the first to make the lens setting a simple matter of dialing. This SET, SIGHT AND SHOOT simplicity in 1956 was extended to 16mm movies by Bell & Howell's 200-S Auto Load camera. Now the concept has been carried to an almost unbelievable degree by the world's first Electric-Eye movie camera — Bell & Howell's 200-EE.

By minimizing the mechanics of movie-making, Bell & Howell

lets you *put more of yourself into every foot of film*. Now you can devote your attention, talent and creativeness to composition, color, action and continuity. It means that whether you are an uninitiated beginner or dedicated fan, with Bell & Howell precision equipment you can take movies much easier . . . movies that are distinctly *your own*.

1 Famous 220 WILSHIRE with f/2.5 Comat lens. Makes 8mm movies as easy as dialing. Just dial, sight and shoot. Has giant viewfinder, die-cast aluminum case and six average scenes per winding. \$39.95.

2 New 252-B MONTEREY DELUXE. Tops in Bell & Howell's 8mm Sun Dial line. Equipped with all the fine features of the WILSHIRE but has f/1.9 Super Comat lens and jeweled



the extraordinary Electric Eye!

Sun Dial. A big buy at \$59.95. MONTEREY (not shown). Similar to MONTEREY DELUXE but has f/2.3 Super Comat lens. Priced for pleasure at \$49.95.

3 New 200-S AUTO LOAD. Has 16mm Sun Dial that makes color movies simple as snapshots. Uses film magazine—loads in seconds. Has f/2.5 Sunomatic lens and five speeds including slow motion. \$174.95.

4 New 200-EE ELECTRIC EYE. Searches for and finds your correct lens stop—then sets the camera for you! Exposure is adjusted continuously as you pan from sun to shade and back again! An electric brain does it—immediately and automatically. The 16mm 200-E Electric-Eye camera is an outstanding example of imagination by Bell & Howell. Yours for \$289.95.



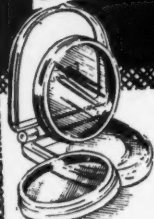
FINER PRODUCTS THROUGH IMAGINATION

Bell & Howell

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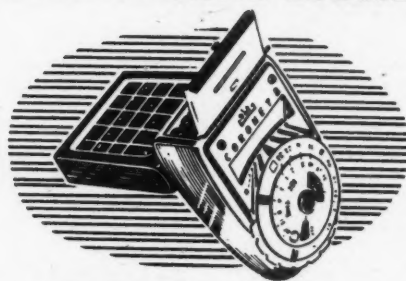
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1282 NIKON 1A f3.5, Super-Halide- nette f2.8, Retina Curta 35mm f3.5	2.95	8.75	3.50	5.95	2.95
1284 REYNOLDS f2 and f2.8, Retina 1B, 11C, 11H, 11A, 11B, Karat and Karomat	2.95	8.75	3.50	5.95	2.95
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1295 ARGUS C-4, Retina 35 & 45, Ikon, Contax A & B & Super II, Vio 111 f2	3.95	11.75	4.95	13.95	3.95
1296 LEICA SUMMITAR f1.5, Wetaron 50mm f2.8 (automatic), Wetaron 50mm f2 (automatic), Biotar 50mm f1.4	3.95	11.75	14.95	X	3.95
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ONLY **12⁹⁵** Complete with Booster, Incident
Light Attachment, leather case and
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Versatility deluxe! Get a "reading" just about anywhere with this new super-sen-
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Quick exposures! Accurate exposures! Nothing to it with the
Coronet B. One hand operation—set Film index—line up arrow
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shutter speed combination you want.

You're on your way to better pictures with the Coronet B—
the first deluxe exposure meter at a delightfully low price.
Guaranteed—of course!

THE "HIGH-PRICED" CAMERAS ARE BLUSHING!

MODEL II

WALZFLEX CAMERA KIT

WALZFLEX TWIN-LENS REFLEX
CAMERA f3.5
WALZ EXPOSURE METER
WALZ LUXURY LEATHER EVEREADY
CASE

Advanced Camera Features

at an Amazingly Low Price

- Automatic film counting and film stop.
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Lenses.
- Flash synchronized shutter; 1 Sec. to 1/300
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- Built-in Fresnel field lens provides corner to
corner brilliance for easy focusing
and viewing.

Complete Outfit ONLY

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- Platform focusing with big focusing knob.
- Depth of field scale and film reminder.
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- Precision-engineered, all metal body.
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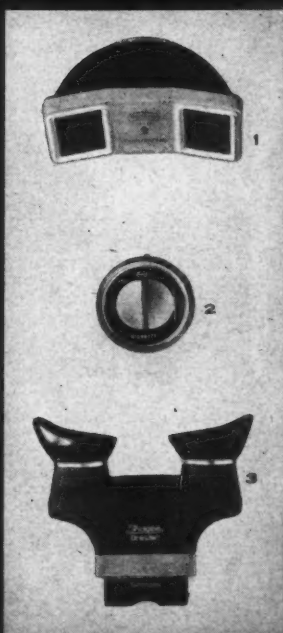
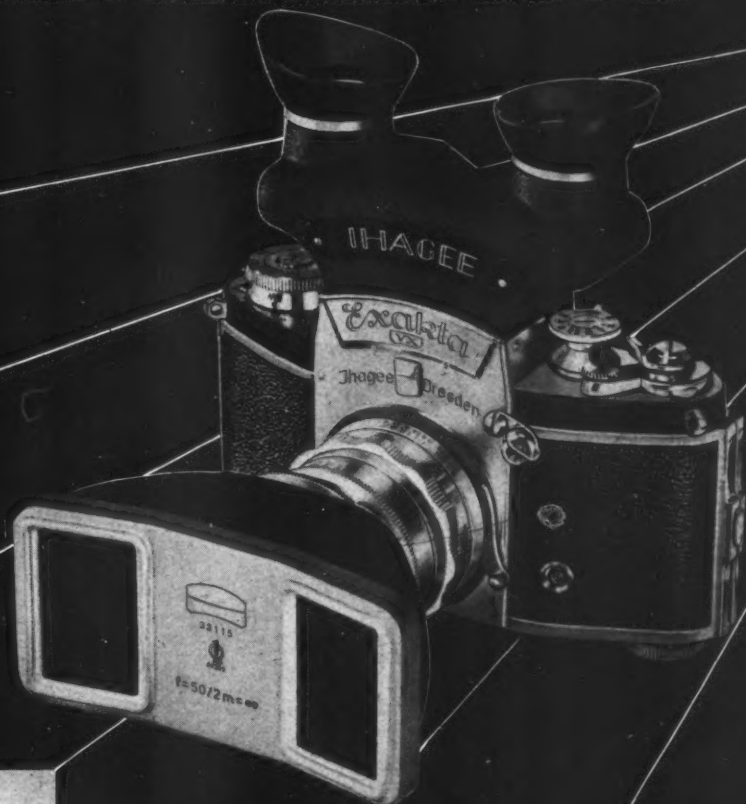
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Now...for the first time in photographic history...

*you can preview your Stereo pictures in 3-dimensions,
before you take them! This is possible
only because of Exakta's inimitable, unique design!*



Exakta's ingenious Stereo Unit instantly converts Exakta cameras for 3-dimensional photography. This permits you to take 2-dimensional and 3-dimensional pictures of the same subject on one roll of film, and switch from one to the other at will, without an instant's delay!

1. Stereo Device A is for taking 3-dimensional pictures at a distance of six feet to infinity. Attaches to your picture-taking lens.
2. Stereo Device B is for pictures of small objects. Provides a quick and convenient means for taking close-ups in 3-dimensions from a distance of six inches to six feet. Secures to picture-taking lens and has a rotary adjustment for its two prisms.
3. Stereo Viewfinder is designed on entirely new concept. It makes possible previewing your pictures in 3-dimensions! Stereo Viewfinder is interchangeable with penta prism and waist-level viewfinders of Exakta XV and V, and becomes an integral part of the camera.

Stereo Device A.....	\$139.95
Stereo Device B.....	103.50
Stereo Binocular Viewfinder (3-Dimensional).....	59.50

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Exclusive Factory Appointed Representatives in the U.S.A. for Sales and Service of Exakta and Targ Cameras

*Now We Took The Luxury Camera Out Of
The Expensive Class! New Konica III
BREAKS THE PRICE BARRIER
against owning a top 35mm camera!*

KONICA III

with these "Working" Features:

**SELF-SETTING
FILM
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automatically
records number of
shots taken, and
returns to "zero"
when reloading.

**KONIRAPID
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BETWEEN-
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SHUTTER**

freezes the action,
with speeds from
1 second to 1/500th.

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VIEWFINDER**

frames your subject
accurately,
brilliantly.
Combines a
superior
**BRITE-SPOT
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that gives pin-point
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gets exposed film
rewound smoothly,
without bruised
knuckles. Folds
snugly out of the
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**SINGLE
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shows both
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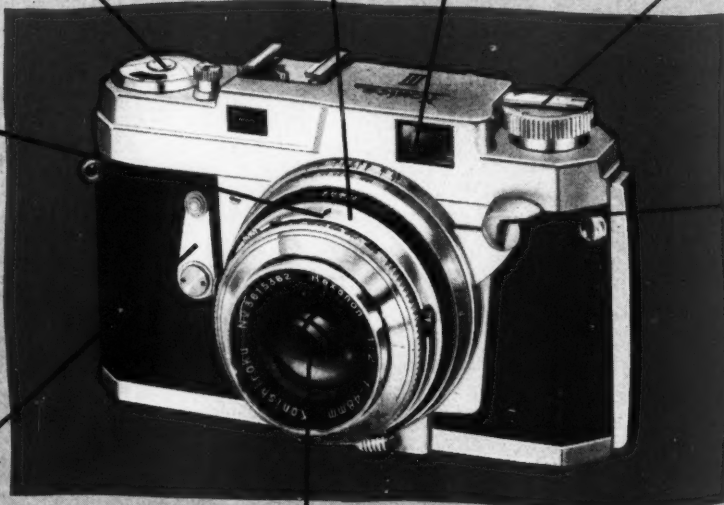
cocks shutter,
advances film,
counts exposure
... in the time it
takes to snap your
finger, you're ready
for rapid-sequence
pictures.

**BUILT IN
SELF TIMER**

lets you get into
the picture with a
ten second delay,
and can be used
with F, M or X
type flash at all
shutter speeds.

**48MM F:2.0
HEXANON
LENS**

a 5-group,
6-element lens that
shoots color indoors
without flash ...
and outdoors on
dull days.



only **\$119⁷⁵** plus case



KONICA III
100TH
ANNIVERSARY
MODEL

THE 100TH ANNIVERSARY QUESTION!

How to produce a camera that would rival top "35" cameras in the \$300 class in features and overall quality, yet sell at a popular price! That was our problem in planning Konica's 100th Anniversary model 35mm camera.

"WORKING" FEATURES ONLY!

First, the lens! A high speed lens must be included, if we were to enter the field of "available light" photography . . . and it must boast a resolution and brilliance equal to lenses which themselves cost over \$100. Finally, the combined experience of our optical designers evolved the razor sharp Hexanon 48mm f:2.0 lens! Most cameras have some rapid-wind or another. Not content to merely accept the orthodox rapid-wind lever, we experimented for over a year with every conceivable lever position. Result—our front-of-the-camera lever, in the most practical position possible for horizontal or vertical shots. Konica has always been a leader in single-window range and view-finder design. Now, we increased the image size, made it more brilliant than ever, and added a bright outline that accurately frames the picture.

SHUTTERS AND NODAL POINTS!

In this age of high speed film, a fast shutter is important, and it must synchronize at all speeds, and with all types of flash. Our Konirapid MFX shutter does all that, and synchronizes at all speeds, with the built-in self-timer, too . . . a plus feature! Speaking of shutters, we were faced with the problem of type and also position. This involved, too, the question of lens interchangeability, a question we considered at length. We know that a leaf-type shutter (which we are using), must be as close to the nodal point of the lens as possible, for correct optical efficiency. This is approximately at the center of the lens, where light

rays converge to a point, then funnel out again. The nearer a leaf type shutter is located to this point, which is usually *between the lens elements*, the more perfect will be your exposures at all shutter speeds—and the leaf type shutter permits synchronization of all types of flash at all shutter speeds—an important consideration for those "frozen action" shots.

LENS INTERCHANGEABILITY— FACT AND FICTION!

On the question of lens interchangeability, a careful survey of the market had astounding results. While many thought they wanted this feature *before* buying a camera, we were amazed at the little use to which this feature was put. Almost invariably, the man who wanted this feature spent a lot of money for it, or if he bought a less expensive camera, got it with a leaf-type shutter *behind* the lens, open to dust, dirt and damage, and producing vignetted pictures, especially at high speeds. When buying the camera, he rarely thought of the high cost of additional lenses necessary to make this feature usable. Those who did invest in all this extra lens equipment generally found their normal focal length lens fine for the job, and didn't bother switching.

WHY KONICA III?

Realizing that there is no short cut to lens interchangeability, a feature boosting the camera price to over \$300 (if it had its proper shutter), and yet a feature infrequently used, *we eliminated it!* Result, a camera with everything the most expensive cameras have, except this one costly feature . . . and brought down in price because of that, to only \$119.75! The practical man, who doesn't want to spend \$300 *plus* for the luxury of lens interchangeability now has but *one obvious choice in a top quality "35"—the Konica III . . . at better dealers, Now!*

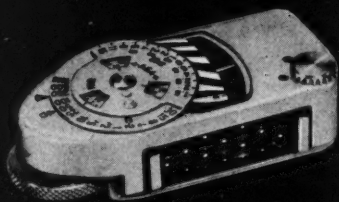
Your KONICA III camera is fully guaranteed by the Konica Camera Co., with service stations in over 50 cities throughout the United States to assure you prompt, efficient servicing.

KONICA CAMERAS are manufactured in Japan by Konishiroku Photo Industry Ltd. For the finest Japanese workmanship made in Japan.

KONICA CAMERA COMPANY, 76 WEST CHELTON AVENUE, PHILADELPHIA 44, PA.
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"synchronized"
for the LEICA M-3

LEICA METER MC



simplicity—Here is the simplest, surest way to perfect exposure—with the new, improved Leica Meter MC on the Leica M-3: With a slight rotation of the knurled knob you set your chosen lens opening opposite the needle indicator. Presto! Simultaneously and automatically, the correct shutter speed is set!

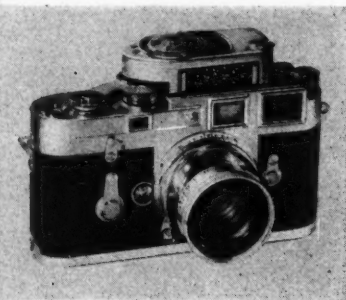
accuracy—The Leica Meter MC represents the ultimate in exposure meter workmanship—precision and accuracy to match the Leica M-3.

versatility—Compare these features for completely versatile light measurement:

- reflected or incident light methods
- wider film-speed range: 16 settings from 6 ASA to 1000 ASA
- sensitivity-selector dial switches two light levels internally—no outside flaps or baffles
- super-sensitive booster cell increases sensitivity an additional six times for extremely dim light

LEICA METER MC—lighter, more compact, an elegant design in satin chrome finish.

Also available: LEICA METER 2, for cameras not equipped with meter-shutter coupling.



E. LEITZ, INC.

468 FOURTH AVENUE, NEW YORK 16, N.Y.

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modern PHOTOGRAPHY

OCTOBER 1956, VOL. 20, NO. 10

ARTICLES

- 33 MODERN'S EYES ON COLOR
- 34 I PREFER 2 1/4 X 2 1/4 COLORby Bert Stern
- 37 I PREFER 35MM COLORby Alfred Eisenstaedt
- 38 SLIDE PROJECTORS GO AUTOMATIC!by John Wolbarst
- 44 LET'S KILL THE PICTURE POSTCARD!by Dorothy Jackson
- 51 BEAUTY IS WHERE YOU FIND IT!by Jacquelyn Judge
- 52 HOW I SHOOT COLOR OUTDOORSby Arthur Rothstein
- 54 HOW I SHOOT COLOR BY AVAILABLE LIGHTby Arthur Lavine
- 56 HOW I SHOOT COLOR WITH SPEED LIGHTby Marvin Newman
- 58 DO YOU NEED COLOR FOR PEOPLE?by Herbert Keppler
- 63 TRY A TRIPLE-THREAT COLOR FILMby John Wolbarst
- 64 1956 COLOR FILTER GUIDE
- 66 NOW: AN EASY WAY TO COPY, CORRECT, CROP 35MM SLIDESby Norman Rothschild
- 76 CHOOSE YOUR SLIDE BINDERS THE EASY WAY
- 79 12 HELPFUL HINTS FOR TROUBLE-FREE FILM LOADING
- 82 HOW TO COLOR YOUR GLOSSY PHOTOGRAPHS

MOVIES

- 72 TITLES PUT LIFE INTO YOUR MOVIES (MOVIE COURSE: SECTION 9)by Myron A. Matzkin & Norman Rothschild

DEPARTMENTS

- 12 COFFEE BREAK WITH THE EDITORS
- 15 LAST WORD: LETTERS FROM OUR READERS
- 20 NEW PRODUCTS
- 68 I TRIED IT MYSELF: PRIZE-WINNING PICTURES IN MODERN'S MONTHLY CONTEST
- 84 CAMERA CLUBS: HOW TO INSTRUCT BEGINNERS WITHOUT BORING OLDER MEMBERSby Mabel Scacheri
- 89 THE YOUNG PHOTOGRAPHER: SOLUTIONS TO SOME COMMON AUTUMN PROBLEMSby Harry A. Goldstein
- 92 WAYS AND MEANS: HOW CAN NEW AND IMPROVED TECHNIQUES EXTEND CREATIVE POSSIBILITIES?by Arthur Rothstein
- 126 NEW PHOTO BOOKS
- 132 WHAT'S AHEAD: WILL EVOLUTION IN COLOR THEORY LEAD TO ADVANCES IN COLOR REPRODUCTION?by Lloyd E. Varden

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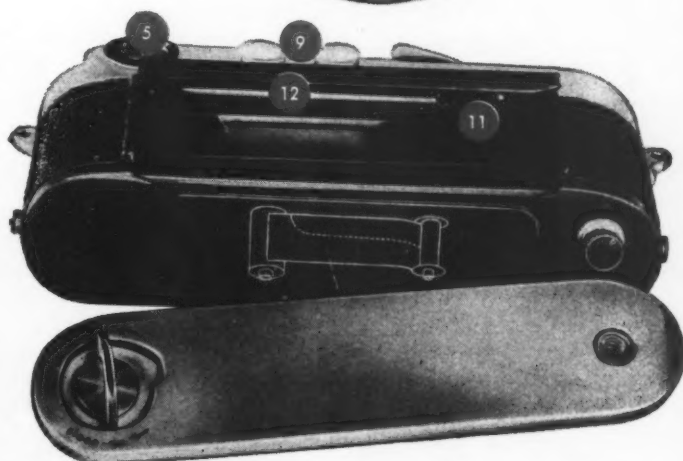
Member
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Circulations

12 unique features of the M-3 that prove

there's nothing like a



1. Combined viewfinder-rangefinder of life-size image offers the benefits of both split-image and coincident-image focusing.
2. Bright-line frames in viewfinder are automatically brought into position by the interchangeable 50mm, 90mm, 135mm lenses; frame selector offers preview of fields of view.
3. Automatic parallax compensation is continuous for all lenses, from infinity to closest distances.
4. Two-stroke film advance fastest rapid-lever method, permits continuous picture-taking without moving camera from the shooting position.
5. Viewfinder accuracy is unaffected when viewing at oblique angles; extra-large eyepiece guarantees perfect sighting even when wearing glasses.
6. Automatic film counter resets itself for next roll of film when take-up spool is removed from camera.
7. Shutter speeds on one dial (click-stops: 1 to 1/1000 second, and B for time exposure).
8. Removable exposure meter couples with entire range of shutter speeds, has extremely wide range of light sensitivity.
9. Internal contact adjustment assures full flash synchronization for many types of flashbulbs, and electronic flash at 1/8s and 1/4s.
10. Bayonet lens mount combines quick-change convenience with the precision formerly associated only with the screw-thread types.
11. Hinged back plate for easy loading and inspection; constructed so that the rigidity of the classic LEICA housing is maintained.
12. Extra-large glass pressure plate and long, precision-ground film tracks guarantee a truly flat film plane.



In addition to its exclusive innovations, the LEICA M-3 retains all of the sound and time-tested principles that long have been identified with LEICA camera design.

- rugged camera housing, functional design
- each lens precision-matched to its focusing mount
- quiet, smooth-running focal-plane shutter
- interlocking shutter release prevents double exposures
- built-in, variable delay self-timer
- all scales visible from top
- locking film-speed indicator
- widest range of accessories in the 35mm field
- twelve superb lenses (from 28mm to 400mm) available

Write for a copy of the illustrated brochure on the M-3:

E. LEITZ, INC., 468 FOURTH AVENUE, NEW YORK 16, N. Y.
 Distributors of the world-famous products of
 Ernst Leitz G. m. b. H., Wetzlar, Germany—Ernst Leitz Canada Ltd.
LENSES • CAMERAS • MICROSCOPES • BINOCULARS

03464

SYMBOL OF DISTINCTION

THE Golden Band

ON THE
WORLD'S FASTEST WIDE
ANGLE LENS

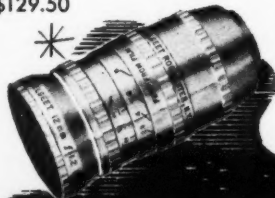
THE ELGEET ASPHERIC

Golden Navitar*

12mm f/1.2 Wide Angle Lens

Signifying the ultimate in optical advancement . . . the Golden Band, regally displayed on each Golden Navitar . . . becomes your assurance of incomparable photographic results. For years, optical scientists have pondered over the means to faster speed in lenses . . . without the sacrifice of quality. The search has finally been brought to an end with this magnificent lens, that incorporates the first mass-produced aspheric surface . . . offering not only unsurpassed speed but unmatched sharpness over the entire picture area. This 12mm f/1.2 wide angle lens for 16mm movie cameras now makes obsolete all other wide angle lenses. Nominated by all for distinctive achievement in photography . . . the Elgeet Golden Navitar.

\$129.50



* 9 elements * Performs magnificently at higher apertures * Photographs color brilliantly in "available light" * Resolves perfectly to the very edges of the film * 66% faster than f/1.5 lens * Covers 4 1/2 X the area of a normal 1" lens * Focusing from 1 foot to infinity.

Own the Lens with the Golden Band. Write for Booklet "Aspherics and the Golden Navitar"

Elgeet OPTICAL COMPANY, INC.
832 SMITH ST. • ROCHESTER, N. Y.

Coffee Break WITH THE EDITORS

THIS MONTH'S COVER . . .

The problem: to show the variety of color that the average amateur has around him. The solution: photographer Leonard Balish searched through his files to come up with all the pictures on this month's cover. Then they were carefully arranged on a frosted glass. He used an 8 x 10 view camera and a 12-in. Commercial Ekafar lens plus a 24-in. bellows extension on the camera. The film was Ektachrome, Type B, and the illumination was from two banks of tungsten lights. In this complicated manner, photographer Balish solved the problem of giving the viewer the feeling he is looking at the slides on a light box.

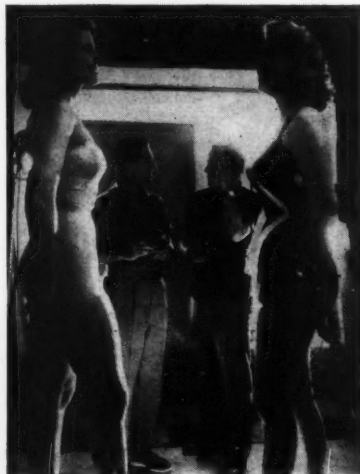
PHOTO-FLIERS . . .

When you want a few pics that are slick,
Aerial shots do the trick.
They're just great for the guy
Who has learned how to fly
Without getting awfully sick.

—Saul Kahan

CONANT AND CUMMINGS . . .

What happens when a real life photographer and a make-believe, television version get together? The



Cummings and Conant.

answer to this not so earth shaking question took place at the studio of fashion photographer Howell Conant when he and Bob Cummings, who

plays a fashion photographer on TV, got together. Occasion was a cover shooting session for *TV Guide*. Net result, the boys hammed it up and someone caught the accompanying shot of real life photographer Conant giving Cummings a short course in photography. Cummings, according to Conant, lays claim to being the world's worst photographer.

IT'S COLD UP THERE . . .

Taking movies on the roof of the world has its own special problems. Norman G. Dyhrenfurth, who led the International Himalaya Expedition in 1955 should know. During the approach

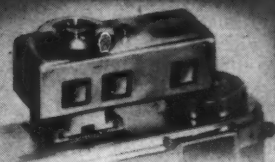


Dyhrenfurth documents life on Everest.

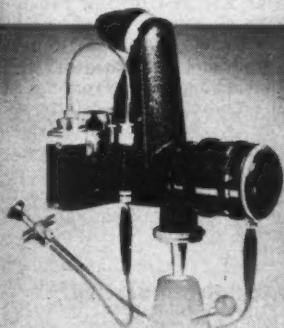
march the climbers encountered tropical heat and high humidity—and then hit 45 degrees below zero temperatures in the mountains. (Just the thing to keep a movie camera in good shape!) They climbed some 31 peaks between 19,000 and 23,000 feet and made the first attempt at the unclimbed Lhotse, reaching 27,000 feet. That's about 1,000 feet from the top. Imagine dragging 16mm camera equipment after you on a climb like that?

CONTESTS . . .

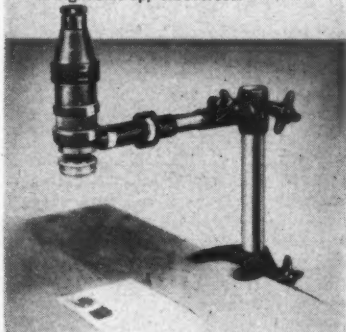
That youngster next door who practices the trumpet at dawn may be driving you mad—but treat him kindly. He may be a small gold mine. The Third Annual National Photography Contest of the American Music Conference is on its way. The contest is open to any amateur or professional photographer. Only requirement is that pictures show some amateur musician performing on his instrument. First
(Continued on page 14)



Contameter close-up focusing device. Enables you to take pictures instantly with the camera hand-held at 8", 12" and 20". Parallax corrected. Complete with three supplementary lenses.



Panflex reflex attachment and extension tubes permit magnifying subject up to 10x. Field of view and focus may be viewed up to moment of exposure. Image is right-side-up, unreversed.



Reproduction stand for professional and amateur use. Can be clamped to table or drawing board. Focusing head has built-in Tessar f/3.5, 50 mm lens which can be used from infinity to 8".



Zeiss microscope attachment. Has beam-splitting reflecting prism, focusing eye-piece and adapters for all standard microscopes.



CONTAX III-a
Model II-a comes without
built-in exposure meter.



Contax

Unlimited scope • Superb pictures

Want to stop fast action? This lively miniature does it at speeds to 1/1250th sec.—fastest of any 35mm camera. *Want close-ups of distant scenes?* Contax offers tele lenses up to 135mm. *Want to cover the widest possible field?* You can with the remarkable Zeiss Biogon 90° lens. *Interested in micro pictures?* Contax with micro attachment fits all standard microscopes. *Have you pictures or documents you want to copy?* Just mount Contax on a reproduction stand and go to it. *Do you want to take close-ups?* Just attach the Contameter and shoot with camera hand-held at distances of 20" to 8".

Or perhaps you are interested chiefly in a camera that can give superlative results in a wide range of general picture shooting. Then get a Contax with the fabulous Sonnar f/1.5 50mm lens. So fast you'll hardly ever have to resort to flash.

Easy to use—fast, simple, and with safeguards to prevent errors. Contax III-a offers the added convenience of a built-in exposure meter.

See the Contax—at leading dealers. Write for Contax booklet

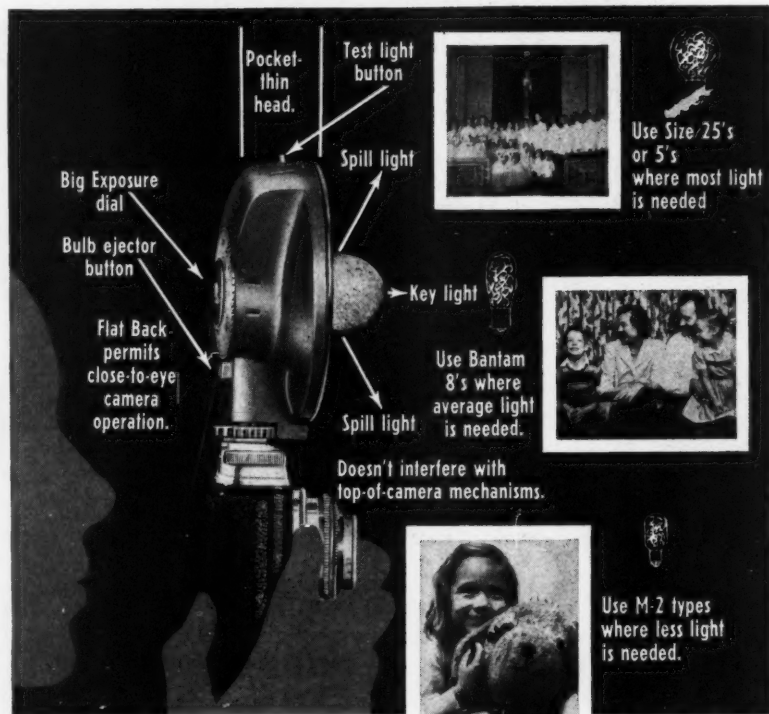
CARL ZEISS, INC., 485 FIFTH AVENUE, NEW YORK 17

**Choice of 10 incomparable ZEISS lenses
including the phenomenal 90° Biogon**

The name Carl Zeiss on a lens means it is the finest that optical science and skilled craftsmanship can produce. This is strikingly exemplified in the 90° f/4.5 21mm Biogon shown here. With this remarkable lens you can photograph an object 16 feet wide from a distance of less than 10 feet and still get it all in the picture—and everything will be in sharp focus, thanks to its great depth of field.

Contax and its lenses and accessories are made in West Germany

BETTER LIGHT in BC Flash with the SELECT-A-LAMP* reflector



Exclusive on the HEILAND FOTO-MITE*

The pictures above show why the new Foto-Mite has already been acclaimed as the years-ahead flash unit in both performance and styling.

Its genuine metal Select-A-Lamp reflector allows just the right amount of light to "spill" over the edge—thus combining bounce and direct light in the same flash, and giving you softer, more flattering light. And with the Select-A-Lamp Reflector you get a different and distinct choice of light from all bayonet-base bulbs, including M-2 types. The years-ahead Foto-Mite is so compact it slips into your pocket without a bulge; it has a big exposure dial that takes all the guesswork out of correct camera settings; there's a test light to indicate when both battery and lamp are in operating condition, and an extension outlet for multiple flash work.

Start getting better flash pictures today with a Foto-Mite on your camera. Available at all photo dealers.



*Trade Mark

TWO MODELS

FOTO-MITE (above on camera) with locking universal shoe, and universal shutter cord with both ASA and European connector (less battery). Only.....\$9⁹⁵

FOTO-MITE UNIVERSAL (at left). Foto-Mite plus matching Push Button Handle and universal bracket for instant removal for off-camera flash (less battery). Only.....\$11⁹⁵

WRITE FOR FREE FOTO-MITE FOLDER

Heiland®



A DIVISION OF
MINNEAPOLIS-HONEYWELL

5200 EAST EVANS AVENUE • DENVER 22, COLO.

COFFEE BREAK

(Continued from page 12)

prize is \$250. Second and third place will get \$150 and \$100 respectively. There are also three \$25 awards. Entries should be sent to the Music Photography Contest of the American Music Conference, care of The Philip Lesly Co., 100 West Monroe St., Chicago 3, Ill.

The Southern California Association of Amateur Movie Clubs has just announced a new motion picture contest known as *The Ten Best of the West*. It will be an annual affair and open to residents of California, Colorado, Idaho, Montana, New Mexico, Oregon, Utah, Washington, Wyoming and Hawaii. The contest is jointly sponsored by the various movie councils and associations in the 11 western states. Winners will receive trophies and trailers indicating their selection. Contact Edward Garwood, 11133 Valley Spring Place, North Hollywood, Calif.

NON-PACKAGED INGREDIENT . . .

If for glamour you clamor
And need strategem,
The solution is simple—
Just *cherchez la femme!*

—Saul Kahan

COMING NEXT MONTH . . .

- **Special**—2 1/4 x 2 1/4 Issue!
- **New Trends in 2 1/4 x 2 1/4 Cameras.** Recent designs in this size camera have shown a trend to the built-in exposure meter. Here's a roundup of recently introduced models.
- **Professional 2 1/4 x 2 1/4 Developing.** One of the most skilled photo labs, used by many professionals, lets you in on its darkroom processing secrets.
- **How to Shoot 2 1/4 x 2 1/4 Color.** What are the special problems of composing, the correct use of the lenses, the most interesting angles, the way to approach people or still subjects with the 2 1/4 camera?
- **Glamour with the 2 1/4 x 2 1/4.** A chapter from Fritz Henle's exciting new book, *Guide to Rollei Photography*.
- **Professional Print Making.** Have you yet to make your first print or are you dissatisfied with your darkroom results? Here is the story of how you can adapt techniques used by a skilled professional lab.
- **Assignment:** a new concept in picture-taking ideas. An exclusive new MODERN feature. MODERN has asked a number of skilled photographers to show the variety of pictures and picture ideas that can be gleaned from shooting one subject. The first of these assignments was given to Ted Russell, who was told to shoot his local bus stop, and see how many moods and different pictures he could come up with. Watch for *Bus Stop*.
- **Available Light Movies:** how to use color indoors, how to supplement available indoor light, how to determine the correct exposure for best color rendition using indoor lights.

the LAST WORD

Kudos Galore!

Sirs:

First—my appreciation to you for the method used in mailing out your fine magazine. It arrives in better shape than the other two I receive, plus the fact that the mailing label never mars or covers the consistently fine cover pics.

Secondly, in your August issue which has now had its first reading, Ted Russell commented briefly on the



10th Annual Photo Show held in the new NYC Coliseum. I'd simply like to agree with Mr. Russell on his comment concerning the fact that so many fans were using flash for pix taken at the show.

The enclosed picture is a sample of what I came home with picturewise.

A Retina III-C was used, Tri-X film, 1/30 or 1/60 at f/2.8 and f/4, normal development in DK 60-A. What more do you need? Looking forward to future features in your fine magazine.

Paul M. Clapper, Editor
The Louisville Herald
308 South Mill Street
Louisville, Ohio

Some More On Lenses

Sirs:

MODERN'S Exclusive International Lens Listing for 35mm Camera Lenses, on page 74 and 75 of the August issue, is information that has been needed

(Continued on page 19)

BETTER LIGHT in Electronic Flash with the compact PRESSMASTER Lamphead

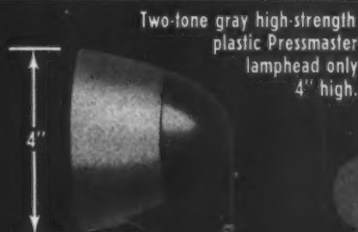
TRADE MARK



Test photo shot with competitive unit—note dark corners.



Test photo taken with Pressmaster lamphead—note evenness of light.



Two-tone gray high-strength plastic Pressmaster lamphead only 4" high.

Shoe mount insert—removable for lamphead use on mounting tube or battery case.

Operates on either four 20c photoflash batteries—or from built-in AC.



Exclusive on HEILAND STROBONARS®

The comparison photos above prove conclusively that the Pressmaster lamphead gives you the even, corner-to-corner illumination that you need for good pictures. And if you take your photos with the flash held off-camera, as most professionals do, this wide-angle light coverage is even more necessary. The Strobosars 61-A and 62-A are superior in many other ways, too. They operate from either four 20c photoflash batteries or from built-in AC—flashing your pictures for less than one cent each. The Power Paks are light-weight and handsomely styled in charcoal gray leather. And, in addition, all the engineering proficiency and high quality standards that have made Heiland the first choice of professionals and the world's leading manufacturer of photographic flash equipment are built into these compact, convenient, easy-to-use units. A Strobosar on your camera will open up a whole new world of photo fun. Get the Strobosar that fits your camera now at your photo dealer's.

STROBONAR 62-A (above on camera). Designed for accessory-clip mounting; can also be tube—or battery case-mounted. Complete with 10-foot AC line cord and removable shoe insert (less batteries). Only..... **\$59⁹⁵**

STROBONAR 61-A (at right). Designed for bracket-mounting. Complete with 10-foot AC line cord (less batteries). Only..... **\$55⁹⁵**

WRITE FOR FREE STROBONAR BOOKLET

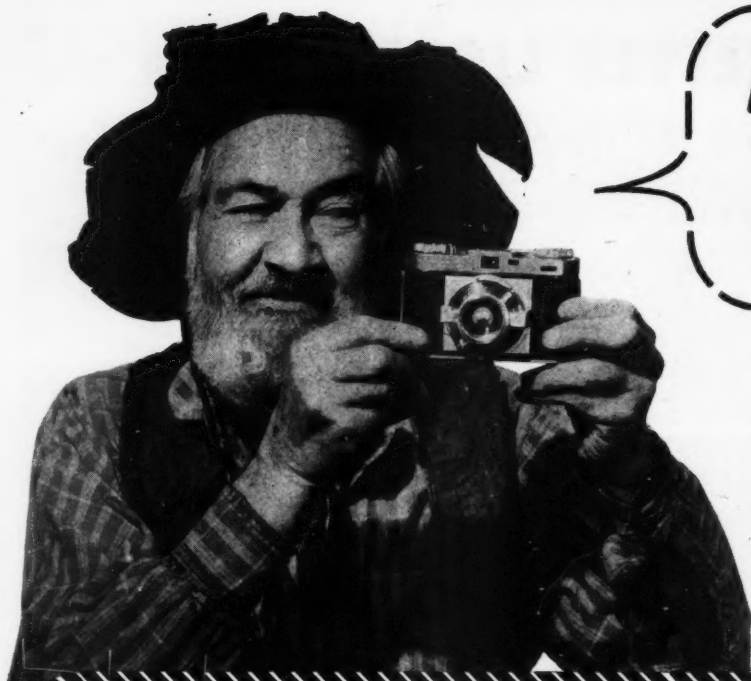


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5200 EAST EVANS AVENUE • DENVER 22, COLO.



**I CHOOSE
EDIXA!**

says GABBY HAYES

Gabby Hayes, Famous Motion Picture Star and Television Personality, owner of an Edixa Rangefinder Model C says, "I get perfect pictures in color everytime with my Edixa. For sports, action, portraits, candids and flash, you can't beat my Edixa!"

There is a wonderful feeling of pride and self-esteem which comes with owning an Edixa Rangefinder C camera. The Edixa C imparts the fine qualities typical of German craftsmanship, and bears the lofty and propelling spirit of leadership and true originality. Prominent personalities in all fields, people of discriminating taste, know that the finest precision cameras are made in Germany—the heart and cradle of the world's photographic industry. Little wonder that owning an Edixa assures you a lifetime of photographic pleasure and satisfaction.

Here are some of the exciting features of the

EDIXA RANGEFINDER MODEL C

▶ **GREAT F/2.8 ISCONAR LENS**

The Isconar F/2.8 color-corrected lens renders fine crisp, clear pictures everytime.

▶ **COUPLED RANGEFINDER**

Edixa's new, large, brilliant rangefinder is automatically coupled to assure pinpoint sighting.

▶ **AUTOMATIC RAPID-WINDING LEVER**

Sports and action can be captured quickly in sequence because of the Edixa's automatic rapid-winding lever. Double exposures are impossible.

▶ **CHRONOMETER-ACCURATE SHUTTER**

The precision Edixa shutter adds to the dependable and impressive capabilities of the camera.

▶ **BUILT-IN SELF TIMER—BODY RELEASE**

A built-in self timer is provided for self portraits. You have 12 seconds in which to step into the picture.

▶ **FLASH SYNCHRONIZATION**

Excellent flash pictures in color and black and white can be taken very easily as the Edixa is internally synchronized for flash.

▶ **BEAUTIFULLY STYLED**

Expert German craftsmanship, outstanding design, and optical and technical perfection are embodied in the new and impressive Edixa. Handsomely finished in satin chrome and black morocco leather.

▶ **Other important features of the Edixa Rangefinder Model C include:** body release; new wide-sweeping optical viewfinder; unparalleled precision micrometer-gear film frame counter, tripod sockets and chromed accessory shoe.

See this New EDIXA RANGEFINDER MODEL C camera at your dealer or write for FREE colorful brochure J.

WIRGIN BROTHERS • EDIXA CAMERA WORKS

WIESBADEN, GERMANY • SINCE 1922

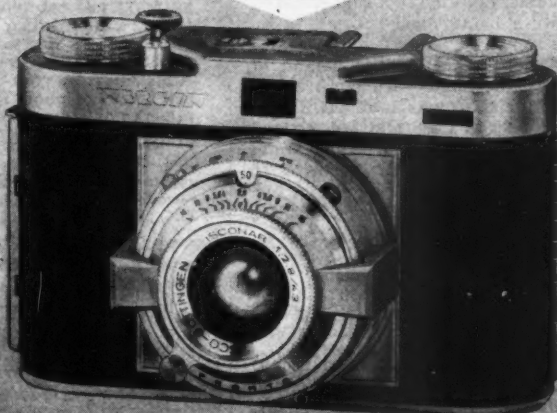
U.S.A. OFFICE: 705 Bronx River Road, Bronxville 8, N. Y.

Edixa Coupled Rangefinder Model C with Rapid-Winding Lever, F/2.8 Color Corrected Lens, Pronto Shutter with speeds to 1/200 second, Self-Timer and Built-in Flash

is priced at

ONLY **\$49.95** LIST

Made in Germany





MAKES OVER \$100 A WEEK FROM START

"I'm very happy I got NYI training. Since graduating, I've done all kinds of photography—weddings, portraits, theatrical, publicity, commercial, industrial, fashion, legal—even lectured on the subject in schools. I also have my own studio. From the start, my income has never been less than \$100 a week. With your wonderful training anyone can succeed as I have."

NYI Graduate

Al Victor

Whitestone, N. Y.

"YOU Can Make OVER \$100 A WEEK in PHOTOGRAPHY as I did!"

HERE'S HOW

Do you want a bigger income in an amazingly short time? Do you want security for yourself and your family? You can accomplish it easily, quickly AT HOME in spare time — through NYI's famous Home Training Course in photography. Thousands of our graduates have done it. SO CAN YOU!

About 8 out of 10 men and women who enroll for NYI training naturally put money-making first . . . whether for a career or for spare time earnings. That is why you can be absolutely sure of one fact: from the moment you enroll until the day you graduate, everything you learn is worth dollars and cents to you. With the PERSONALIZED guidance you receive from our staff of experts, you develop professional know-how for success in any photo assignment. And your training pays off fast with pictures that command high salaries, fees, commissions, royalties and profits — year in, year out.

WHAT'S IN PHOTOGRAPHY FOR YOU?

Find the thrilling answers in NYI's big, illustrated FREE book that's yours for the asking. It tells you all about today's and tomorrow's tremendous opportunities for trained photographers. It explains how you can begin earning at once — and thus make the Course pay for itself! Prepare to raise your income to \$100 a week and more, by sending for our book TODAY!

LEARN OVER 90 WAYS to make money in PHOTOGRAPHY

Advertising	Magazine Stories
Aerial	Covers
Airlines	Manufacturing
Architecture	Medical
Banquets	Metallography
Biological	Motion Picture
Bowling	Natural Color
Calendars	Nature Studies
Camera Store	Night Scenes
Candids	Oil Coloring
Catalogs	Parties
Celebrities	Passports
Cheesecake	Pets
Child Portraiture	Photoengraving
Christenings	Photofinishing
Church Activities	Photo Librarian
Civil Service	Photo-
Commercial	micrography
Construction	Pictorial
Conventions	Picture Editor
Copying	Portraits
Darkroom Asst.	Poultry Shows
Documentary	Publicity
Factories	Public Relations
Family Groups	Railroads
Farming	Real Estate
Fashion	Research
Food Displays	Resorts
Gardens	Retouching
Glamour	Spot News
Grand Openings	Steamship
Hobby Shows	Store Fronts
Home Economics	Tabletops
Horse Shows	Teaching
House Organs	Television
Human Interest	Theatre
Identification	Trade Journals
Industrial	Visual Aids
Interiors	Weddings
Investigation	Wild Life
Legal	Window Displays
Livestock Shows	Yearbooks
Machinery	

... and many more!



RESIDENT SCHOOL TRAINING COURSES

Visit, write or phone our Resident School if you prefer On-the-Spot training. Your choice of four regular courses or special short-term courses, tailored to your individual requirements. Complete facilities include 14 studios, 18 streamlined labs, glamorous models, all types of cameras, and the finest up-to-date Speedlight and Color equipment. Day and night sessions. Co-ed. Deferred payment plan. Free Placement Service.

VETERANS - Both Resident and Home Study Courses
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☐ Check if eligible under the G.I. Bill

NOW! 35-MM. SPEED

AND REFLEX CONTROL

IN ONE CAMERA.

THE NEW, INCOMPARABLE

Praktina^{FX}



The One and Only 35-mm. Single-Lens Reflex Camera that gives you all these features:

- ✓ Internal automatic diaphragm.
- ✓ Penta-prism eye-level viewfinder interchangeable with Waist-level finder, both utilizing split-image rangefinder.
- ✓ New, separate Newton optical viewfinder for fast action and available light photography.
- ✓ New recessed bayonet mount affords split-second lens interchangeability.
- ✓ F2.0 58-mm. C. Z. Jena automatic Biotar lens.
- ✓ Focal plane shutter with speeds 1/1000 to 1 second.
- ✓ Synchronized for regular and electronic flash.
- ✓ Unique accessories lend extraordinary versatility.
- ✓ Plus many other desirable and exclusive features!

\$29750

No longer must you choose between the advantages of 35-mm. and the benefits of reflex photography when you select a camera. Because the Praktina FX is the one fine camera that does the work of two!

With the superb Praktina FX you get the speed, convenience and versatility of the finest 35-mm. camera plus the ideal composition and lighting control, through-the-lens depth-of-field visibility, freedom from parallax error, and brilliant-image, ground-glass focusing afforded only by single-

lens reflex photography. You really see the picture you're going to get!

And the breathtaking photographic scope of the Praktina FX is complemented by an array of top-quality features unmatched by any other fine camera. Moreover, the Praktina FX is in a class by itself for simplicity of operation, picture-perfect security and foolproof construction.

For a rewarding camera experience, see—and handle—the new, incomparable Praktina FX, now setting the pace in the fine camera field.



ALSO! POPULAR PRICE 35-MM. SINGLE-LENS REFLEX CAMERA

The new 1956 Praktina FX2 outclasses all previous models of this popular camera! Offers you all the advantages of single-lens reflex photography plus: lens interchangeability, pre-set diaphragm, focal plane shutter, built-in waist-level viewfinder, speeds 1/500 to 1/2 second, regular and electronic flash synchronization; with either f2.8, 50-mm. C.Z. Jena Tessar or f1.9, 58-mm. Hugo Meyer Primoplan lens... **\$13950**

Guarantee, Registration and Import Certificates furnished with each camera

Standard Camera Corporation, 500 Fifth Avenue, New York 36, N.Y. MP-3

For your free copy of "Masterpiece of Simplicity," a valuable booklet packed with information about the new, incomparable Praktina FX and the exciting pictures you can get only with 35-mm. single-lens reflex photography, mail this coupon today!

Name

Address

City Zone State

STANDARD CAMERA CORPORATION Executive Offices: 500 Fifth Avenue, New York 36, New York

THE LAST WORD

(Continued from page 15)

for a long time... BUT we were keenly disappointed to see that our popular Fujinon lenses, 35mm f/2 and 50mm f/1.2, were omitted entirely from the listing under the appropriate cameras.

The two Fujinon lenses were listed (Nos. 32 and 89), but were not listed under the proper cameras!

Since you will undoubtedly have inquiries concerning them, here is the latest data:

Fujinon 35mm f/2, presently available for Canon, Leica, and Leica M-3 with adapter.

Fujinon 50mm f/1.2, available for Canon, Contax, Leica, Leica M-3 with adapter, and Nikon.

D. P. Bushnell
D. P. Bushnell & Co., Inc.
41 East Green St.
Pasadena 1, Calif.

On The Shooting End

Sirs:

I enjoyed Morris Jaffe's article tremendously. ("Isolated Moment," MODERN, August, 1956.) I am enclosing an "on the spot photo" of Mr. Jaffe in



action, i.e., teaching a photography class for adults at De Witt Clinton High School in the Bronx.

Let's have more of his articles.
Floral Park, N. Y. Martin Ross

More About Kodacolor

Sirs:

I have just read your article on Kodacolor in the July issue. Your color system of the future suggestion makes real good sense to me.

I am a color mad amateur and to date have restricted myself to 35mm for the usual obvious reasons. If such a color system as you suggest were readily available, I for one would change cameras, or at least add to my collection. I am not prepared to toss 35mm out completely as I am also in stereo with both feet.

Keep us posted, will you?
Bryan, Texas Bob H. Reed

Sirs:

I would like to see Kodacolor developed in color slides as mentioned in June issue of MODERN PHOTOGRAPHY.
Taylor Center, Mich. A. F. Nicolai

ENJOY THE THRILL OF
HI-FI COLOR

POWERMATICALLY



POWERMATIC

Built in automation, so automatic, that it runs itself! For completely automatic projection of 2 x 2 and Bantam Slides; 500-watt illumination and "king sized" optics assure astonishing brilliance with corner-to-corner slide coverage. Powermatic is loaded with exclusive features! Built-in room light control — turns room light off when projector is turned on. Control projector from across the room with remote control button.

Automatic Timer — set the timer to operate at any interval up to 60 seconds and your Powermatic runs automatically! Timer override button selects new slides at will and the timer hold button permits prolonged viewing of any slide. Directional control operates projector forward, reverse, or repeat. Touch the sensitive Touch-Bar control, at any point and your slide changes automatically.

Precision cast-aluminum body with tuckaway storage compartment for power cord. Handsomely styled in two-tone brown and golden tan. Complete with sleek, slip-on aircraft luggage type case and 6 trays for \$119.50. Remote control cord \$4.95. Automatic timer \$24.50. Extra trays \$1.00 each. F/2.8 lens \$9.00.



PROJECT-O-MATIC

300 watt, fan-cooled, automatic 2 x 2 slide projector — \$79.50 including case and 6 slide trays. 500-watt model, \$88.50.



35-01 QUEENS BOULEVARD
LONG ISLAND CITY 1, N. Y.

Need **SPEED?**

ILFORD HPS IS THE FILM FOR YOU

In all popular sizes—
ask at better camera stores everywhere

Speed Rating: A.S.A. 400

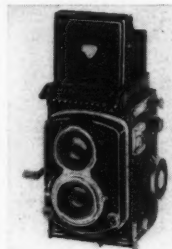


Dealer inquiries invited

ILFORD INC. 37 West 65th Street, New York 23, N. Y.

NEW products

New Minolta "L" Autocord Camera



A built-in exposure meter cell fits underneath the front name plate on the new Minolta "L" Autocord twin-lens reflex camera.

To determine exposure you turn a wheel on the left side of the camera till a triangular mark falls opposite the exposure index (ASA) for your film. If

you're using a 2X filter use the 1 mark, for a 4X filter, the 2 mark. Next, flip up the name plate which covers the meter's light sensitive cell and aim the meter at your subject. (Incidentally, the light acceptance angle of the photoelectric cell is said to approximate the area of the arc covered by the taking lens.) Note the number (on the side wheel) where the red needle stops. This is visible when you look down.

The camera uses a modified Light Value Scale with numbers from 4-18. Each number represents an exposure value. Suppose the needle stops at 17. Shutter and aperture levers on the front of the camera move over two numbered scales, and you can set them to any combination which adds up to 17, such as 9 and 8, 10 and 7, etc. If one of the numbers is red, this indicates that a tripod is needed. Shutter and aperture numbers for these settings also show in windows on top of the viewing lens.

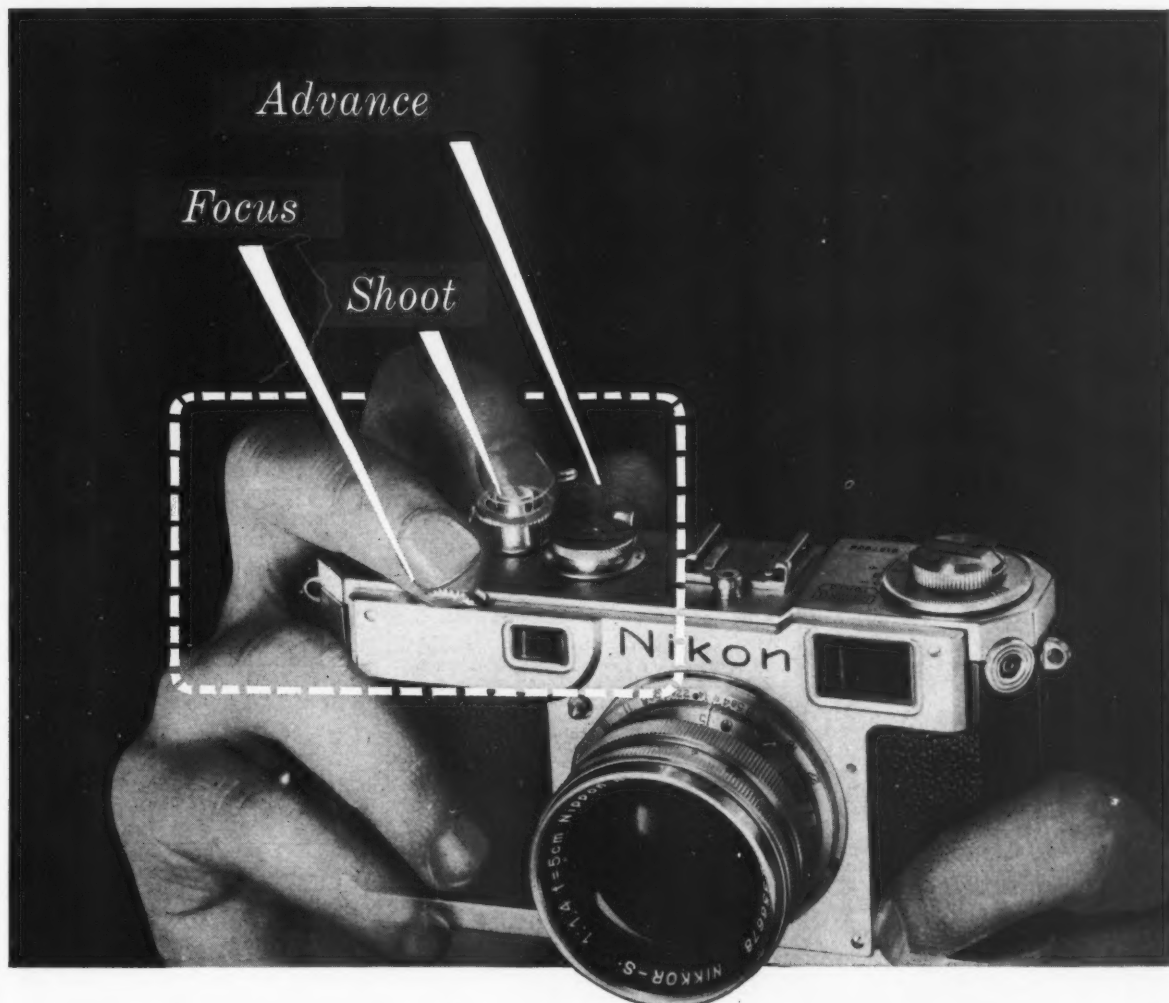
Besides the meter (which can easily be removed for replacement or repair), several other new features differentiate this camera from the original Minolta Autocord which is still available. A window under the crank turns red when the camera is loaded. Speeds go to 1/500 second, instead of 1/400. The Minolta "L" has MFX sync instead of MX. And there are horizontal and vertical lines on the groundglass for use in composition. Features of both Minolta Autocord cameras are: crank transport of film which winds shutter and counts films exposed, double exposure prevention, with device for making intentional double exposures. Helicoid focusing lever for focusing from three feet to infinity, Rokkor f/3.5, 75mm, 4-element taking lens and f/3.2 75mm viewing lens, separate red arrow on focusing lever to use when shooting with infrared film. Price of new Minolta "L" Autocord, \$124.50. Leather everready case, \$10.95; original Minolta Autocord, \$99.50, leather case, \$9.95. For more information, write:

THE FR CORP.
951 BROOK AVE., NEW YORK 51, N. Y.

Kodaguide Snapshot Dial Revised

Kodak's pocket-size calculator for black-and-white and color films—the Kodaguide Snapshot Dial—has been revised to include information on new

(Continued on page 22)



Try this with the... **NIKON S-2** the Fastest Handling '35' in the Field

Camera quality is important and equally important is how quickly you can put that quality to work.

To get your picture, you must advance the film and focus the lens before you release the shutter. There's no short-cut. You can't skip a single step. It's advance — focus — shoot ... 1 — 2 — 3 ... and the more quickly and smoothly you get it done — the more quickly you get to your picture.

Try the Nikon S-2 just that way: set your thumb on the advance lever — your middle finger on the focus wheel — and your forefinger on the body release. Note how easily you go through the

three operations — advance the film — focus the lens — and shoot. Your fingers move but there is virtually no movement of the hand — no shifting to lens and back. And your left hand remains passive, concerned only with supporting and steadying the camera.

Now try this with any other '35' in the field. Go through the same three necessary operations: advance — focus — shoot ... and you will understand one reason why so many amateurs and professionals choose the Nikon S-2 ... *the fastest handling '35' in the field.*

Nikon S-2 with 50mm Nikkor f2 \$299.50

Nikon S-2 with 50mm Nikkor f1.4 345.00



See Your Franchised Nikon Dealer or write to Dept. RK-2

NIKON INCORPORATED • 251 Fourth Avenue • New York 10, N.Y.

Mikron Series Prism Binoculars ... finest at any price

...and now there are four

Perrin Contur CAMERA BAGS

The new Contur, with their comfort curves, are the finest crafted leather camera bags available. With their adjustable equipment holders, each Contur is of a size and design to hold a complete outfit of photographic equipment. All Conturs have reinforced tops, sides, and bottoms, double thick shoulder straps, sponge rubber lined shoulder pads, and tripod attachment straps.

MARK O

Designed for 8mm or 16mm motion picture cameras and equipment, or 35mm cameras and equipment.

\$19.95

MARK I

Most popular all-around size for 8mm and 16mm movie cameras and accessories, or 35mm cameras. Will hold any two of these cameras, plus accessories.

\$29.95

YOUR CHOICE OF California Saddle Leather or California Harness Leather

MARK II

Holds press camera and equipment, including flash gun, reflectors, holders, and bulbs. Equally suitable for large reflex and other still and movie outfits.

\$39.95

MARK III

Largest Contur Bag. Distinguished by two individual outside pockets. Ideal for multiple outfits, including press camera, flash holders, bulbs, exposure meters, and smaller cameras.

\$49.95

Sold at camera counters everywhere

J. B. PERRIN & CO., INC.

8476 Warner Drive—Culver City, Calif.

NEW PRODUCTS

(Continued from page 20)

Kodak films. These are: Ektachrome, Kodacolor, Kodachrome Type F, Verichrome Pan, Panatomic-X and Tri-X.

The two dials—one for outdoor snapshots and the other for indoor flash pictures—have been redesigned and the flash guide number tables corrected and revised. Price of Kodaguide Snapshot Dial, 25 cents. For more information, write:

EASTMAN KODAK CO.
ROCHESTER 4, N. Y.

New Keystone 8mm Projector



A geared film wind and special reverse switch are featured on the new Keystone K-105 8mm movie projector.

In addition, the 750-watt unit has a light-o-matic switch which makes it possible to turn the room light on and the projector light off

automatically with the same motion. Film speed is controlled by an electric rheostat.

Other features include: a 750-watt lamp house and removable condenser; a safety glass heat filter; newly designed film gate designed for easy threading; automatic rapid rewind; self-locking tilt mechanism; and a frame viewing knob which moves film one frame at a time. The motor and blower are said to be powerful.

Price of K-105, complete with two-tone case, cord, 400-ft. reel, 750-watt lamp and instruction book, \$149.50. For more information, write:

KEYSTONE CAMERA CO.
HALLET SQ., BOSTON 24, MASS.

Pocket Microscope-Telescope

A new pocket instrument combines a 50-power microscope and a 10-power telescope in one unit about the size of a fountain pen. For use as a microscope a metal reflector on the unit throws light on the subject. According to the manufacturer, objects will be enlarged 50 times. For use as a telescope, unscrew the metal reflector and draw out the eyepiece tube. The unit is said to bring distant objects ten times closer. Price of Pocket Microscope-Telescope, which is finished in chrome and black and is equipped with a clip for your coat or shirt pocket, \$4.50 postpaid. For more information, write:

EDMUND SCIENTIFIC CORP.
101 E. GLOUCESTER PIKE, BARRINGTON, N. J.

Novoflex Follow Focus



A new pistol grip mount for long focal length lenses—the Novoflex Follow Focus—lets you hold the camera and focus with the same hand, leaving the

other hand free to trip the camera shutter.

Normally you have to hold the camera with one hand, and focus with the other. With the new unit you hold the camera by means of a pistol grip. A trigger in the grip permits rapid focusing, even with fast moving objects.

Made in the Western Zone of Germany, this mount is available with the Novoflex 240mm, f/4.5 and 300mm, f/5.6 long focus lenses for Exakta, Praktica, Praktina, Alpa, Alnea, Rectaflex and

(Continued on page 24)

PROTECT YOUR TRANSPARENCIES SLIDE BINDERS

2" x 2" ALUMINUM GLASS MAGIC MOUNTS



BOX OF 20 \$1.85
BOX OF 100 \$8.25

- 35 MM • Easiest to assemble
- Precision centering • Shock absorbing—no breakage
- Direct write-on titling
- Reusable • Lint-free

FIBREBOARD GLASS TYPE-ON MOUNTS



- FIT ALL AUTOMATIC AND MANUAL SLIDE CHANGERS
- Complete with glass
- Pre-gummed, shockproof, dustproof • Easy type-on titling

2" x 2" MASKS IN 5 COLORS FOR BOXES OF 20 \$90c
BOXES OF 100 \$3.75

2 1/4" SQ. REFLEX BOXES OF 12 \$1.25
BOXES OF 50 \$4.75

NEW JIFFY JIG assures accurate mounting in seconds. Free in boxes of 100's and 50's.



Prices Slightly Higher in Far West

ERIE SCIENTIFIC CORP.
685 SENECA ST. BUFFALO 10, N. Y.

BEST RESULTS ... EVERY TIME!



GRA-LAB MODEL 168 ALL PURPOSE DARKROOM TIMER

SYNCHRONOUS ACCURACY IN SECONDS for automatic enlarger switching control... IN MINUTES for film processing.

PLUS ALL THESE FEATURES IN ONE TIMER!
Range from 1 second to 60 minutes in seconds... Giant 8" luminous dial... Automatic buzzer alarm... Dependable electric motor... Ideal for color film.

SEE IT AT YOUR PHOTO DEALER TODAY!
DIMCO-GRAY COMPANY
DAYTON, OHIO

Only Canon's Exclusive 3 Position BUILT-IN VIEWFINDER Gives You The 3 Views That Count!



There is only one camera... Canon V, that offers you today's three most-needed viewfinder settings: 50mm and 35mm (both without resorting to an auxiliary viewfinder) and "RF" for critical rangefinder focusing!

At the popular 50mm focal length, see the large, bright, full-viewfinder size image, sharply defined and true! And note that Canon offers you a choice of four lenses in this focal length: 50mm f:1.2, f:1.5, f:1.8 and f:2.8.



A flick of the finger switches Canon's viewfinder to the 35mm image—full size and brilliant, like the 50mm position. This lens type has become increasingly popular as a "normal" focal length, for its greater depth of field—so necessary in this age of "available light" wide aperture photography. Canon's 35mm lenses boast apertures as wide as f:1.8. Combine the speedy focusing made possible by this increased depth of field, with Canon's rapid single-stroke advance mechanism, and you have faster consecutive exposures than ever before possible!



With focal lengths longer than 50mm, the depth of field becomes increasingly more shallow. This necessitates super-critical focusing. Only Canon offers a separate "RF" view, generously magnified for instant, "on-the-button" focusing. Actually, the Canon viewfinder incorporates three distinct optical systems for its three settings. It doesn't merely outline a decreased field of view, as focal length increases. You always see the image—big, bright, full-size!

See the new Canon V at your franchised dealer... its many unique features will show you why it has been rated "the most advanced 35mm camera of its day!"



One of the
many fine features
of the new

Canon V

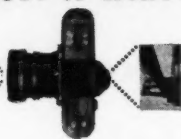


CANON Camera Co., Inc., U.S. Factory Branch: 530 Fifth Ave., New York 36, N. Y. In Canada: Taylor & Pearson Ltd., Vancouver, B. C.



Brooklyn Bridge: 28mm Angenieux, 1/50 sec, f/8, Panatomic-X

shoot it wide...

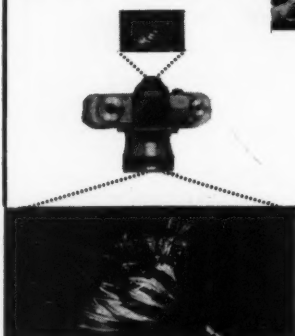


shoot it long...



Matterhorn: 180mm ALPA-Alefar, 1/50 sec, f/16, Plus-X; distance, 9 miles.

shoot it close!

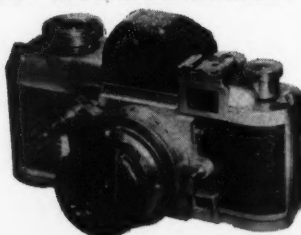


Grasshopper: 40mm Makro-Kilar E, 1/25 sec, f/8, Plus-X; distance, 4 inches; scale, 2:1.

-with an **ALPA**
you see what you get

-with any lens, at any distance,
and without any extra accessories!

Strikingly brilliant ground-glass image gives: utmost ease in composing, absolutely accurate framing, critically sharp focusing, exact depth of field.



Check these exclusive ALPA features:

- The one and only camera to offer both through-the-lens focusing AND a separate, coupled rangefinder PLUS sports-type multifocal viewfinder.
- Finest grain groundglass combined with precision ground Kern prism gives you by far the brightest and sharpest image of any 35mm reflex.
- 45° viewing angle allows natural, "equidistant" framing and focusing for any type of photograph, including overhead pictures, low-angle shots, close-ups and photomicrographs.
- Kern SWITAR 50mm f/1.8 - the first true Apochromat for 35mm cameras - corrects all primary colors, is critically sharp even at full aperture f/1.8; 200 lines per mm!
- Lightest weight lens mounts permit hand held pictures - even with long telephoto lenses - at slow shutter speeds.
- Telephoto lenses have extra-long extension range (20mm!) for continuous focusing from infinity to ultra close-ups.
- Each lens passes TWO scrupulous tests - by the lens manufacturer and in the ALPA factory - and carries an unconditional guarantee for highest optical performance.
- Slip-in ALPA filters are of finest optical glass dyed in the mass, plane parallel and coated to match the superior lens quality.

These and many more exclusive features make the ALPA the most versatile, the most complete, the ALL-IN-ONE 35mm camera. Precision-built in Switzerland.

Alpa 4 (Reflex only) w/ALORAR 50mm f/3.5	.....\$199.00
Alpa 5 (Prism Reflex) w/ALFINON 50mm f/2.8 preset	.....\$319.00
Alpa 5 w/XENON 50mm f/1.9 automatic diaphragm	.....\$399.00
Alpa 5 w/MAKRO-KILAR E 40mm f/3.5 (foc. to 4")	.....\$329.00
Alpa 7 (Prism & Rangefinder) w/SWITAR 50mm f/1.8 Apochromat, automatic	.....\$469.00
Angenieux RETROFOCUS 28mm f/3.5 preset	.....\$139.00
ALPA-ALFINAR 38mm f3.5	.....\$ 89.00
KIRIT MAKRO-KILAR E 40mm f3.5 (foc. to 4")	.....\$ 99.00
KIRIT MAKRO-KILAR D 40mm f/3.5 (foc. to 2")	.....\$124.00
Schneider XENAR 75mm f/3.5	.....\$109.00
Schneider ZENON 80mm f/2	.....\$179.00
Schneider TELE-XENAR 90mm f/3.5	.....\$129.00
KIRIT MAKRO-KILAR 90mm f/2.8 (foc. to 8")	.....\$266.45
ALPA-ALGULAR 135mm f/3.2 preset	.....\$139.00
ALPA-ALEFAR 180mm f/4.5 preset	.....\$159.00
KIRIT TELE-KILAR 300mm f/5.6	.....\$199.00

See the ALPA and these superior lenses at your dealer's - or write for free brochure MA-10

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HIGH PRECISION PHOTO EQUIPMENT
Binoculars • Microscopes • Instruments
480 LEXINGTON, NEW YORK 17, Eldorado 5-5691

NEW PRODUCTS

(Continued from page 22)

similar single-lens reflex cameras. For Leica, Contax, Canon, and Nikon cameras, etc., only the 300mm, f/5.6 can be used since these cameras require a reflex housing. Price of either lens in Follow Focus mount, \$249.50. The same lens can be used on more than one camera by means of a small adapter ring. In addition, the 400mm, f/5.6 Novoflex long focus lens can be used on the new mount by means of an inexpensive adapter.

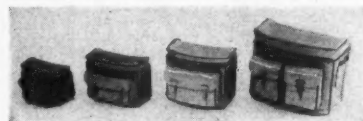
For additional information and free literature, write:

ROYAL PHOTO DISTRIBUTORS
78 W. 47 ST., NEW YORK 36, N. Y.
in the West:

MILLER OUTCALT CO.
1050 NO. LILLIAN WAY, HOLLYWOOD, CALIF.

Perrin Contur Bags

Three new Perrin Contur Bags are now available in addition to the original Mark I. Reading from left to right are the Mark O, Mark I, Mark II, and Mark III. Each is curved to fit body contour, comes in either California Sad-



die Leather or California Harness Leather. According to the manufacturer, there is now a Contur bag for every camera outfit from 8mm movie and 35mm still camera outfits, to complete 4 x 5 press camera outfits. In addition, all Perrin Contur bags are numbered serially, and the owner's name will be registered upon receipt of the guarantee card. Prices range from \$19.95 for the Mark O to \$49.95 for the Mark III. For more information, write: J. B. PERRIN CO.
8476 WARNER DR., CULVER CITY, CALIF.

New Ricoh BC Folding Flash Unit



Compactness is a feature of the new Ricoh BC Folding Flash Unit which measures 3 1/4 x 1 1/4 in. when closed (see inset), weighs four ounces, is said to fit into pocket or purse. When open, (as shown) the aluminum reflector measures five inches in diameter.

Also featured are: a built-in test lamp to check flash lamp and circuit; bulb ejector; built-in flash calculator; built-in foot that fits into the auxiliary shoe on most cameras. Price of unit with PC-type connecting cord, pouch, and battery, \$6.50. The flashgun is also available as part of the Ricoh "35" Camera Outfit which features the Ricoh "35" Camera, the Ricoh Folding Flash Unit and a deluxe leather case. Price of outfit, \$59.95. For more information, write:

RIKEN OPTICAL INDUSTRIES
521 FIFTH AVE., NEW YORK, N. Y.

A new Ultraspeed Kinopair "1.4" set for 8mm cameras consists of matching 1 1/4-in., f/1.4 telephoto and 7.5mm, f/1.4 wide-angle lenses. Both are in focusing mounts, have depth of field scales, click stops, and filter holders. The Kinopair set is available in Standard D mount for Revere, Keystone, DeJur, and similar cameras, as well as in Bell & Howell mount for Bell & Howell 172A, B, C.
(Continued on page 26)

YASHICA is here!

Three months ago, many camera store owners had a preview of the Yashica cameras. If enthusiasm means anything at all, Yashica cameras will be the most talked about twin-lens reflex values ever to hit this country.

Now they are here...in your camera store...for you to judge. Maybe

you've seen such quality before—but never at these prices!

Whether you are looking for a new camera, thinking about one, or just pride yourself with being in-the-know about photographic equipment, you'll certainly want to see these new Yashica cameras—before the initial supply is whisked off the shelves.



Y A S H I C A

A *29⁰⁰

Leather Eveready case \$6.00

- ★ Fine grain ground glass focusing screen
- ★ 80mm Yashimar f:3.5 taking and viewing lenses, hard coated and color-corrected
- ★ Copal shutter, speeds: 1/25, 1/50, 1/100, 1/300 and "Bulb"
- ★ X synchronization
- ★ Magnifier; eye-level sports finder
- ★ Positive camera-back lock device
- ★ Flash gun shoe; standard PC flash terminal

C *46⁵⁰

Leather Eveready case \$8.00

- ★ Semi-automatic film wind
- ★ 80mm Yashikor f:3.5 taking and viewing lenses, color corrected and hard coated
- ★ Copal shutter, 8 speeds from 1 second to 1/300 and "Bulb"
- ★ M-X synchronization
- ★ Field-lens focusing screen
- ★ Built-in self timer
- ★ Bayonet lens mount
- ★ Magnifier; eye level sports finder
- ★ Positive camera-back lock device
- ★ Flash gun shoe; standard PC flash terminal

LM *59⁰⁰

Leather Eveready case \$10.00

Features BUILT-IN
EXPOSURE METER
other features identical to Yashica 'C'

All Yashica cameras take twelve 2 1/4 x 2 1/4 exposures on standard 120 film.
The bodies are made of die-cast aluminum and are finished in leather.



YASHIMA OPTICAL IND. CO., LTD., Tokyo, Japan U.S. Address: 329 Fifth Avenue, New York 16, N.Y.



the **PROFESSIONAL** 35mm camera
at the **AMATEUR** price

The MINOLTA 'A' represents the most advanced 35mm design ever offered at a comparable price. Its superb four-element lens gives far better definition than the three-element lenses found in nearly all cameras within the same 'amateur' price bracket. Its coupled rangefinder/viewfinder is of the type used in the costliest professional 35mm cameras. Its workmanship, ruggedness, versatility and general picture-taking ability put it in a class with cameras selling for twice as much and more. Whether you are interested in professional 35mm quality regardless of cost, or simply want the utmost for your money, the MINOLTA 'A' is your natural choice.

Minolta 'A'

Fully Automatic 35mm Camera

Single-Stroke Lever—advances film, counts exposure, automatically resets shutter.

Coupled Rangefinder/Viewfinder—brilliant, single-window, superimposed-image type.

ROKKOR f/3.5—45mm, four-element, highly color-corrected, fully coated lens.

Click-Stop Diaphragm

OPTIPER MX Precision Shutter—synchronized at all speeds from 1 to 1/300 sec. and bulb.

Sold at Leading Camera Stores Everywhere

DOUBLE GUARANTEE

All MINOLTA cameras and accessories are unconditionally and separately guaranteed by both the manufacturer, Chiyoda Kogaku Seiko Co. Ltd., of Osaka, Japan, and the exclusive U.S. sales agent, The FR Corporation.



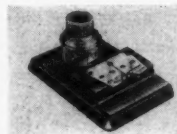
Manufactured by: Chiyoda Kogaku Seiko Co. Ltd., Osaka, Japan
New York Office: 150 Broadway, New York 38, N.Y.
U.S. Sales Agent: The FR Corporation, 951 Brook Ave., New York 51, N.Y.
Canadian Agent: Anglophoto, Ltd., Montreal/Toronto/Vancouver

NEW PRODUCTS

(Continued from page 24)

and 134V and W cameras. Price of Kinopair "1.4" set, \$104.59. For more information, write: Photographic Importing and Distributing Corp., 135 Broadway, New York, N. Y.

Kalart 8mm Movie Accessories



You can cut and splice 8mm movie film to provide one continuous showing with either the Kalart Custom 8 Splicer (top) or the Kalart Custom 8

Splicer-Rewinder (below).

The Kalart Custom 8 Splicer has stainless steel blades to cut film and the base is of black Bakelite with a recess for holding a 1 oz. bottle of Craig Cement. Price, \$4.95.



On the Kalart Custom 8 Splicer-Rewinder, two Foldaway film rewinds are mounted on the black Bakelite base. The unit also has the Custom 8 Splicer, and a receptacle for holding a bottle of Craig Cement. Folded, the Splicer-Rewinder measures 9 1/2 x 5 1/2 x 5 1/2 in. It accommodates 400-ft. reels of 8mm film. Price, \$10.95. For more information, write:

THE KALART CO., INC.
HULTENIUS ST., PLAINVILLE, CONN.

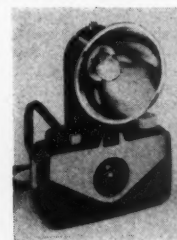
Solar Color Filter Holder

A Solar Color filter holder which accommodates light balancing filters needed for color printing or when using variable contrast papers, is now available. Designed for all current model Solar 120 (35mm to 2 1/4 x 3 1/4) and Hide-A-Way 35mm enlargers, the holder consists of a hinged all-metal two-piece holder which takes 2 x 2 light balancing gelatin filters and closes firmly to support them in place. It slides into a space in the enlarger between the condensers and the negative or transparency. Price of Solar Color Filter Holder, less filters, \$8.95.

For owners of older model Solar 120 enlargers, a "Do-It-Yourself" conversion kit is available for \$18.50, less filters. All necessary parts are furnished, including a color filter holder and instructions. For more information, write:

BURKE AND JAMES, INC.
321 S. WABASH AVE., CHICAGO 4, ILL.

Nomad Line Of Cameras



Two new cameras, the Nomad 127 (shown) and the Nomad 620, are the first in a new line of box-type cameras designed to combine both style and ease of operation. Made of heat molded plastic, they are said to be shock resistant, have decorative

metal fronts, and come with metal strap connections and a neck length cord. Easy loading is featured.

Both cameras have fixed focus lenses for subjects from 4-ft. to infinity, snapshot shutter speed of about 1/50, and can be used with filters and close-up attachments.

The Nomad 620 makes 12 pictures 2 1/4-in. square on a roll of 620 film, has

(Continued on page 28)

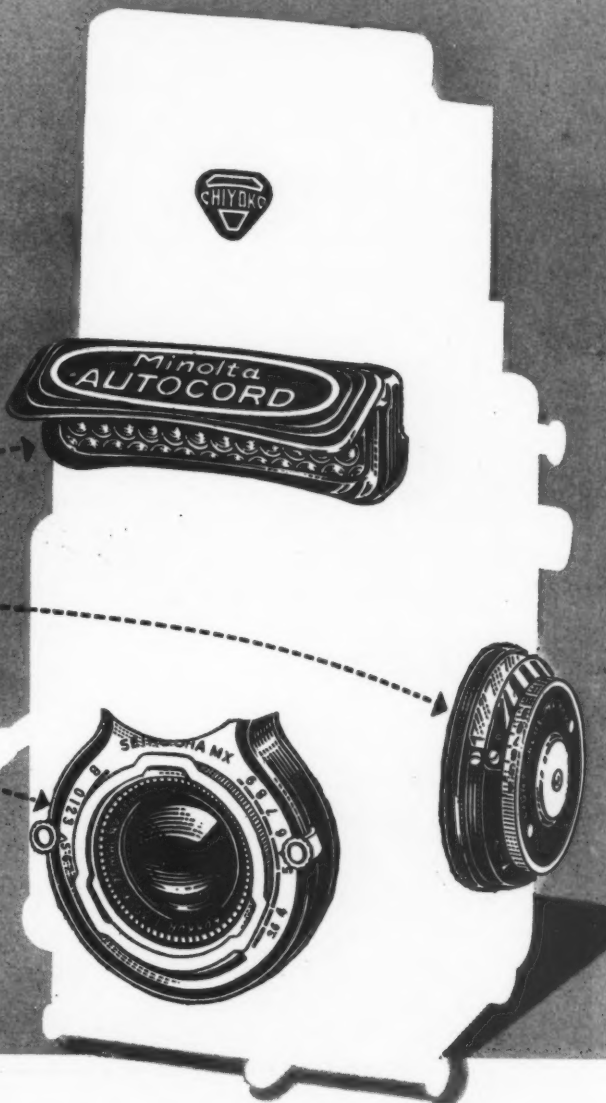
NOW it's the MOST AUTOMATIC of them all!

NEW built-in
exposure meter

NEW direct-reading
light-value scale

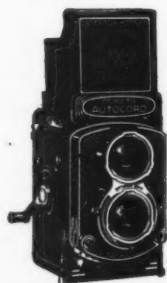
NEW super-simple
diaphragm and shutter
calibration in terms of
light values

PLUS every feature
of the fully automatic
Minolta AUTOCORD*



Introducing the NEW Minolta AUTOCORD 'L' ...only \$124⁵⁰

De Luxe Leather Carrying Case ...\$10.95



**Minolta
AUTOCORD**
Fully Automatic \$99⁵⁰
Twin-Lens Reflex.
De Luxe Leather
Carrying Case...\$9.95

NOW, for the first time, you can have a fully automatic $2\frac{1}{4}$ "x $2\frac{1}{4}$ " twin-lens reflex camera with built-in exposure meter and light-value calibration. You aim the camera at the subject . . . you read the number indicated by the pointer on the light-value scale . . . you set the specially calibrated diaphragm and shutter scales to add up to the number you have just read . . . and THAT'S ALL — you are ready to shoot with correctly matched aperture and shutter speed. And the camera you are shooting is in every other way identical to the famous Minolta AUTOCORD — the camera preferred by top professionals to others costing twice as much and more!

*Fully Automatic Film Transport • One-Finger, Single-Stroke Helicoid Focusing • Superb 4-Element 75mm ROKKOR f/3.5 Coated Taking Lens • ROKKOR f/3.2 75mm Coated Viewing Lens • SEIKOSHA MFX Fully Synchronized Precision Shutter (1—1/500 sec. & Bulb)

DOUBLE GUARANTEE: All MINOLTA cameras and accessories are unconditionally and separately guaranteed by both the manufacturer and the exclusive U.S. sales agent.



Manufactured by:
Chiyaeda Kogaku Seiko Co., Ltd., Osaka, Japan
New York Office:
150 Broadway, New York 38, N.Y.
U.S. Sales Agent:
The FR Corporation, 951 Brook Ave., New York 51, N.Y.
Canadian Agent:
Anglophoto, Ltd., Montreal/Toronto/Vancouver



*These lenses can add interest
to your movies!*

Raptar accessory lenses enable you to change the view point of your movies, thus enhancing interest and continuity. In a Wollensak Cineset you'll find the finest matched cine lenses complete with haze filters and in some sets compensating finders. Write for new cine literature.

WOLLENSAK
Optical Co. • Rochester 21, N. Y.

FOR THE FINEST IN PHOTOGRAPHY THE WORLD OVER • IT'S WOLLENSAK •

NEW PRODUCTS

(Continued from page 26)

an automatic shutter lock to prevent double exposure, and two settings—instantaneous and bulb. The Nomad 127 makes 8 pictures, $1\frac{1}{2} \times 2\frac{1}{2}$ -in. on a roll of 127 film, and is fixed for instantaneous exposure.

In addition, there is an accessory flash unit, designed expressly for use with M-2 flashbulbs. The unit is matched to both cameras, and attaches easily over the viewfinder (as shown) by means of two brass connector plugs. It is activated by two AA pen-light batteries and has a simple plunger-type bulb ejector.

Price of Nomad 127, \$4.95; Nomad 620, \$6.95; optional flash unit, \$2.50. For more information, write:
SAWYER'S, INC.

P. O. BOX 490, PORTLAND 7, ORE.

New Meter For Leica M-3 Camera



The newly designed Leica Meter "MC" couples to the Leica M-3 camera like the previous Model "M," but is said to have distinct advantages.

Formerly a hinged flap over the honeycomb window had to be raised to increase sensitivity at low light levels. Now, the "MC" has internal switching to either of two light-level positions. For low light level work, sensitivity is said to be increased by 125 times. This is done by a knurled sensitivity selector located on top of the meter.

An improved booster cell is also available. According to the manufacturer, it increases the sensitivity of the "MC" still further for extremely dim light, boosting it by 6 times to 750 times the normal sensitivity. The booster cell slides onto two contact rails on the front of the honeycomb window. Adapters for reading incident light also slide onto these contact rails.

The "MC" has 16 settings from ASA 6 to ASA 1,000, covers a range of exposure time from 1/1000 sec. to 120 seconds, is compact, and comes in a satin chrome finish. Price of $2\frac{3}{4}$ -oz. Leica Meter "MC," complete with incident light attachments and booster cell, \$39. For more information, write:

E. LEITZ, INC.
468 FOURTH AVE., NEW YORK, N. Y.

Improved Kodak 16mm Projectors

The Kodak Kodoscope Pageant sound projectors for 16mm movies are said to offer greater operating convenience and versatility as result of a single-switch film reversing mechanism on new models. This enables the projectionist to run off as much film as necessary in checking for proper focus, loop, sound volume, etc., and then with a flick of a switch reverse the film to starting position. In addition, sections of the film can be rerun as often as desired for review purposes. Time previously taken up by rethreading the projector is now saved.

Single switch reversing is accomplished with a five-position rotary switch which is said to eliminate the possibility of film damage by switching forward to reverse projection without stopping the motor, and prevents unintentional reverse showings. Turned clockwise, the switch starts the blower, begins film travel and turns on the lamps. A counterclockwise turn shuts off the lamp, stops film travel and starts the film in reverse.

To facilitate threading, there are spring-loaded shock absorbing sprockets. The new Pageant projectors have all the characteristics found on the previous models. Three Pageant audiovisual models are now equipped with

(Continued on page 30)

Photographer H. Leonard
sets his camera at 1/100 and f.16;
a Press 25, off the camera,
gets the picture.



You're right on the beat

with Press 25's by Sylvania

It took split-second timing to get that poised,
forward thrust of the musician, that lazy drift of smoke!



You get the right light at the right instant—*every time*—with Press 25's by Sylvania! Exacting precision at every step in their manufacture assures you of the perfect performance that has made these famous Press 25's and other Sylvania flashbulbs first choice with professionals and amateurs. *You don't take chances on once-in-a-lifetime flashshots when you use Press 25's by Sylvania!*

"Sylvania"—Reg. U. S. Pat. Off.

SYLVANIA ELECTRIC PRODUCTS INC., 1740 Broadway, New York 19, N. Y.
LIGHTING • RADIO • ELECTRONICS • TELEVISION • ATOMIC ENERGY

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University Tower Bldg., Montreal

Look for the Blue Dot
... It pays off in finer flash pictures

SYLVANIA outsells all other brands of flashbulbs combined!

Airequipt
shows stereo
AUTOMATICALLY

for only
\$29.95
less batteries;
with one magazine



AIREQUIPT STEREO THEATER

You and your friends will enjoy a lifetime front-row seat at your own photo show. All your slides, 24 in each magazine, remain stored and indexed at all times.

AIREQUIPT STEREO SYSTEM



24-slide magazines each \$1.49
Magazine carry case \$8.98



Stereo Theater Carry Case \$10.95



AC Power Cartridge 8-foot cord... \$4.95

With variable light control — \$9.95

Pops 24 slides "on-stage" at the flick of a finger... brilliant color in breath-taking true-to-life dimension. Everyone can enjoy the Stereo Theater—it adjusts instantly to all eyes. Ground optical parts make viewing an exciting thrill.

At photo stores everywhere.

Write for free descriptive literature

Airequipt adds to darkroom enjoyment



AIREQUIPT 16" PRINTER \$19.95
AIREQUIPT 8" ENLARGER \$17.95
AIREQUIPT 4-WAY SLIDE MOUNT \$9.95

AIREQUIPT Mfg. Co., Inc., New Rochelle, N.Y.

NEW PRODUCTS

(Continued from page 28)

the forward-reverse switch. They are: the AV-074 (7-watt, 8-in. speaker, single case), priced at \$459; the AV-154 (15-watt, 12-in. speaker, 2 cases), at \$545; and the AV-154-S (15-watt, 8-in. speaker, single case), at \$469. For more information, write:

EASTMAN KODAK CO.
ROCHESTER 4, NEW YORK

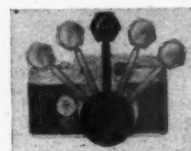
New Packaging for Du Pont

The entire line of Du Pont photographic papers, chemicals, and industrial, press, commercial, and portrait films has a new look. Those familiar blue packages with the yellow labels have been replaced by a bright red, with black and white labels.

New film package labels feature the notching code for the particular film. New labels for photographic papers indicate the recommended safelight, developers and development time, fixer and fixing time. Labels for graded papers also indicate the type negative with which they should be used—for example, No. 1 "with high contrast negatives," etc. The new bright red packages are scheduled to appear as soon as present stocks are exhausted. For more information, write:

E. I. DU PONT DE NEMOURS & CO.
WILMINGTON, DELAWARE

New Tiffen Polarizing Attachment



The new Tiffen-Polaroid® Rotoscreen Universal Attachment, shown, permits you to predetermine the amount of polarization without removing

the attachment from the camera. There are several parts: a Tiffen-Polaroid® Filter mounted in a rotating assembly (Rotoscreen), and a detachable viewfinder, which moves to any one of the various positions shown. In use, you can see the effects before you shoot because the degree of polarization seen in the special viewfinder will be the same as the degree of polarization of the filter over the lens.

The Tiffen-Polaroid Filter embodied in the Rotoscreen serves several purposes. It eliminates glare and unwanted reflections on water, glass, and other non-metallic reflective surfaces, and reveals detail and texture often obscured by glare. It is also used to darken blue skies without altering the color of other objects in the scene. When combined with another Tiffen-Polaroid Filter it can be used for fade and dissolve effects with movie cameras. You can also combine the unit with other filters, close-up lenses, and neutral density filters.

The Rotoscreen, filter and viewer, are available either as a complete unit or separately in Series No. 5, No. 6, and No. 7 sizes to fit standard filter adapter rings. In Series No. 6 the complete unit is priced at \$18.95; the Rotoscreen with filter, \$13.95; Rotoscreen only, \$8.50; Tiffen-Polaroid Filter only, \$5.50. Rotoscreen viewer only, \$6. For more information, and a complete descriptive booklet, write:

TIFFEN MARKETING CO.
ROSLYN HEIGHTS, LONG ISLAND, N. Y.

Reverse slide numbers are provided free by Airequipt, makers of Airequipt Stereo Theater viewer. These reverse numbers which consist of white figures on a black ground, are pasted on stereo slides and appear correctly when seen in the Airequipt Stereo Theater viewer. To obtain these numbers free of charge, or for more information, write: Airequipt Mfg. Co., 20 Jones St., New Rochelle, N. Y.

Which Twin is Shooting 35MM with a 2 1/4 REFLEX?



*They both can...because
this is the DUAL camera that
takes 2 1/4" x 2 1/4" and 35MM!*

A really unique camera—converts in seconds from 2 1/4 x 2 1/4 (120 rollfilm) to standard 35mm film! You get all the advantages of the big black & white or color "120" picture size AND the economy and convenience of 35mm color magazines. This two-in-one feature (as easy as changing your film) is available only in the Super Ricohflex! And check these other top quality features up to now boasted by only the most expensive reflexes:

- Needle-sharp 80mm coated, color-corrected f:3.5 matched lenses! • Newly designed, rugged shutter with accurate speeds to 1/200 sec. and B., and built-in flash! • Full-size brilliant ground glass focusing! • Unique eye-level action finder to use with both eyes open! • Wide angle magnifier for critical focusing! • Sturdy, all-metal body with satin chrome finish and leather grain trim!

Super RICOHFLEX

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35mm "COLOR BACK" \$9.95

Leather Camera CASE \$5.95

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SUPER

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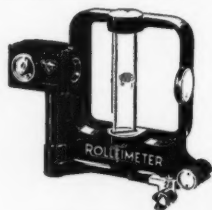
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Rollei CAMERAS



Today, *more than ever*, the overwhelming choice of men whose livelihood depends on camera operation . . . is ROLLEI. *More than ever*, too, "pictures by Rollei" predominate in all publications devoted to fine photography. And the same leadership will hold true tomorrow, and throughout the years to come . . . for Rollei is unapproached for its fine picture quality . . . its superb lens and shutter equipment . . . its versatility . . . and its ability to maintain its high precision through years on end. Isn't this the kind of camera that will prove most economical, most satisfactory, for *your* needs? See the Rollei models at dealers or write for illustrated literature.



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— quickly attached and detached, Rolleimeter permits instant, accurate focusing at eye level.

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MODERN'S EYES ON COLOR

WHAT'S THE WORD on color? Is it still the experimental, baby medium? Has it grown up to fulfill its original promise?

The answer from MODERN's editors, after looking at literally thousands of transparencies in gathering the material for this special issue: It's come of age!

The old maxim of "any color as long as it's red" no longer holds true. The taste of the color photographer has matured. His skills have grown amazingly over his first primitive efforts. He has made color photography a new medium, demanding its own treatment of subject matter—as distinguished from black-and-white. We feel that some of the most exciting work done in photography today appears in the color advertising and editorial pages of our magazines, to say nothing of the numbers of fine color transparencies turned out by serious amateurs.

From the veriest tyro to the experienced camera clubber, from amateur to studio professional, color work shows new trends, new skills, new approaches.

The news in techniques comes from three pros, who tell you how they shoot color outdoors **PAGES 52 & 53**, by available light **PAGES 54 & 55**, with electronic flash **PAGES 56 & 57**. And if you want to try a triple threat color film, see **PAGE 63**.

For those of you who are in the market for slide projectors, learn about the new trend on **PAGES 38 TO 43**. If you've wanted to crop or enlarge or copy your own color slides at home, techniques are discussed on **PAGES 66 & 67**.

And if you want to find the latest information on color filters, turn to our 1956 color filter guide, **PAGES 64 & 65**.

Some people prefer $2\frac{1}{4} \times 2\frac{1}{4}$ color. Commercial photographer Bert Stern tells why he does on **PAGE 34**. *Life* photographer Alfred Eisenstaedt gives the 35mm side of the debate on **PAGE 37**.

The longer we worked on the issue, the more sure we became of our original premise, that the answer to fine color photography is found in the approach. There is a new kind of landscape and it's *not* a picture postcard. See the provocative discussion on **PAGE 44**. Our editors also came up with a new term, "subjective isolatism," to describe the radical approach of a whole new school of photography. Read the article beginning on **PAGE 51** and let us have your kudos or brickbats. What controls has the photographer shooting people in color? Here's the honest answer on page **PAGE 58**.

And now that you have all those beautiful color slides, how are you going to preserve them? A survey of available slide binders and their features begins on **PAGE 76**.

For you movie fans, a complete discussion of the whys and wherefores of movie titling on **PAGES 72 TO 75**.

Don't miss MODERN's new columnist, Arthur Rothstein, Technical Director of Photography, *Look* magazine. The title of his regular effort will be *Ways and Means*. The first begins on **PAGE 92**.

—THE EDITORS



Bert Stern explains why

I PREFER 2¼ x 2¼ COLOR

Editor's Note: Bert Stern's advertising and editorial illustrations have brought an exciting new look to the pages of leading magazines.

THE REASON I use 2¼ x 2¼ for much of my color photography is because I can't get a sheet of 8 x 10 into my Rolleiflex. In other words if I could put on 8 x 10 what I achieve on 2¼ x 2¼ I would use it.

I do much photography where the unwieldiness and slow operation of an 8 x 10 view camera would work against me. Even when shooting in a studio where you have selected the models, the props, and planned the lighting, there is still a "decisive moment"—one moment above all the others where every element harmonizes to express "the idea" with the most graphic force. To catch this moment, you must have at your disposal equipment which is functional and quick. With an 8 x 10 camera many moments are lost pulling the slide, changing holders, refocusing.

2¼ x 2¼—the perfect compromise

Today with high speed printing you must work for the printed page, and I have found that in many cases 2¼ x 2¼ will produce as fine a reproduction as an 8 x 10. It has other advantages of operational speed, deeper zone of sharp focus at wider apertures, and faster lenses. The 2¼ x 2¼ camera is therefore a good compromise between the bulk of the 8 x 10 and the compactness of the tiny 35mm.

One very important reason for using 2¼ x 2¼ rather than 35mm is the frame size. Most of my assignments call for a square or almost square composition. Therefore I try to utilize the whole ground glass image. I believe that cropping color after you've shot it reduces the authority and power of your picture. If I were to use 35mm, I would have to crop it even smaller than its already tiny size to get a square shape. On the other hand, should cropping be necessary on a 2¼ x 2¼ negative it can still be done while retaining a workable sized image.

The forte of 35mm photography is the documentary

picture where moments are fleeting and the best photographs are reactions of the photographer to his subject. In a situation where you pick your own elements and carefully create the lighting, the 2¼ x 2¼ with its ground glass for composition is a more practical size with which to work.

Single and twin lens

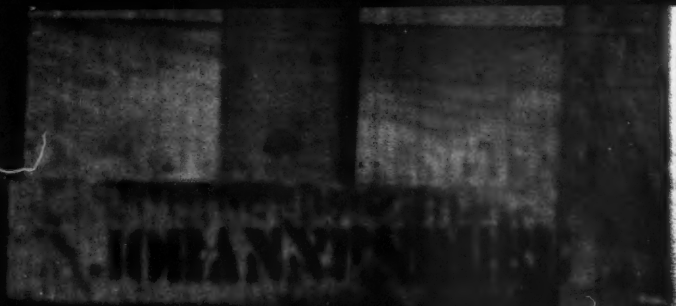
My two constant cameras are the twin-lens reflex Rolleiflex, which has correction for parallax error, and the Hasselblad, a single-lens reflex which has no parallax error. Although the Hasselblad camera is a bulkier and slower to operate camera than the Rolleiflex, it has other advantages besides the obvious one of interchangeable lenses. You lose no time reloading the Hasselblad because the film magazines can be interchanged quickly. Removing a camera from a tenuous position for reloading while the sun is setting as models and props wait for you can be more than a bit unnerving. Some pictures that I've made have taken me three months to prepare and 15 minutes to shoot. Those last few moments are crucial.

The through-the-lens focusing of the Hasselblad is important to my work. I must know exactly what is happening to the out-of-focus shapes so that I can control them by opening or closing the lens diaphragm.

On an assignment in Egypt for Smirnoff I was asked to photograph a vodka and tonic in the Sahara Desert. I decided on the Hasselblad because of the closeness and small size of the foreground image. Although my depth of field would be limited, I would be able to control the shape of the camel in the background by altering the lens opening while viewing the results directly on the ground glass. I cannot think of any camera other than a single-lens reflex which could have allowed me to shoot so exactly. *(Continued on page 81)*

Above right: Square format seems ideal for windowlight portrait of Jeanmaire. Below, right: Single-lens reflex makes an "impossible" shot from sand level, possible.





Alfred Eisenstaedt tells why

I PREFER 35MM COLOR



TED RUSSELL

Editor's note: Alfred Eisenstaedt, one of the pioneers of photojournalism, has been a Life staff photographer since the magazine's inception in 1936.

I'VE USED MANY different sized cameras for color work, but I prefer the 35mm. To begin with, the reflex camera's waist-level point of view doesn't seem the right angle for seeing and taking pictures. I came to this conclusion after several years of working with the twin-lens reflex. Don't you normally see everything from eye-level?

As far as the 4 x 5 press and single-lens reflexes are concerned, they're too cumbersome for me. The 35mm is much easier to work with. Small, compact, it can be used with so many different lenses that it offers an extremely important advantage. The photograph of the Negro porter in Accra, Gold Coast, Africa, probably would not exist without a 35mm camera. I could get no closer to the subject than 100 ft. since we were separated by water, but the Leitz 400mm f/5 Telyt on a Leica IIIIf filled the entire negative area. It's a pleasure to be able to work so easily with long focal length lenses such as these.

Many lenses

Of course, you seldom need such a "long" lens for ordinary color photography. You do need a variety of focal lengths, however, something either impossible or very awkward with cameras other than 35mm. For instance, on a portrait assignment, I would take four lenses with me, a 35mm f/3.5 Summaron, 50mm f/2 Summicron, a 90mm f/4 Elmar and probably a 135mm f/4.5 Hektor. The wide-angle would be used to include some background behind and around the subject. For a close portrait, the 90mm or 135mm lens would be best since

there is some danger of distortion when working at near distances with shorter focal lengths.

For a general assignment, I would take along the same lenses, although the 135mm may be a bit too long for most work. Sometimes the 35mm lens is essential in small rooms where you can't move back far enough for the 50mm lens. And it's a good focal length for photographing groups of people.

You rarely need extremely wide aperture lenses outdoors. Indoors, the Summicron f/2 often becomes a necessity, even with the faster color films available. Since 1936 I've photographed on Kodachrome, but I've also used Anscochrome and Ektachrome. With special development the useful exposure index of these can be "pushed" for pictures in dim light. I don't believe in using many filters, but rarely take the Leitz UV filter off my camera lens outdoors. Although almost colorless, it "warms up" the colors in the transparency slightly.

Check with a meter

Although I find an exposure meter useful for black-and-white, I seldom use one for color. This may seem funny at first but there's a reason. Kodachrome has long been rated at ASA 10. My outdoor exposures under normal conditions average 1/100 at f/5.6 or f/8 or maybe 1/50 at f/5.6 or f/8. I check my estimates with an exposure meter but the estimates are usually correct. In black-and-white, however, first I used Super-XX which was rated at 100. Kodak discontinued Super-XX and I switched to the old Plus-X rated at 80. There seemed to be some changes in the emulsion, so I couldn't be sure of exposure estimates. Lately I've been using Ilford film which I like. Recently I've been doing without an exposure meter even for black-and-white.

Crop before you shoot

It's possible to use even a small part of a 35mm color transparency for magazine reproduction, but I try to crop my 35mm color transparencies in my mind before I shoot them so (Continued on page 91)



PHOTO © TIME, INC.

This picture would not exist but for the 35mm camera. The subject was about 100 ft. away and I could get no closer since we were separated by water. The Leitz 400mm f/5 Telyt on my Leica filled the entire picture area.

SLIDE PROJECTORS GO AUTOMATIC!

New machines are changing the entire idea of 35mm slide projection

by JOHN WOLBARST

AUTOMATIC	GENERAL DESCRIPTION
 <p data-bbox="329 1201 566 1229">REVERE 888</p>	<p data-bbox="782 767 1258 1239">The 888 was the first of the new automatics. The 888-D, (deluxe) is similar, but comes with an extra condenser lens for use when projecting 1 1/2 x 1 1/2 in. Rollei Super-Slides, which it does well. Die-cast metal construction; weight about 14 lbs. Molded plastic centrifugal impeller in base gives counter flow cooling—air is drawn in from top and sides and expelled at the base, away from the operator. 500-watt lamp in vertical position. The housing is well baffled against light leaks. Slide movement in and out of the trays is sideways, with modified arc path. Trays take 36 slides, in any standard type of mount. Nylon "V" rollers center the bottom of the slide for more accurate focus. Lens is focused by a knob on the right side of the body. A fabric covered wooden top forms a case. Price of the 888 with seven trays, \$144.50; 888-D, \$159.50.</p>
 <p data-bbox="292 1740 609 1768">TDC ROBOMATIC</p>	<p data-bbox="782 1330 1258 1715">This is the only one of the seven projectors which can push a tray of slides through, projecting them in sequence, and then reverse the tray movement, re-projecting the slides in reverse sequence. Trays are set at an acute angle and slides are pushed up, then pass through a sharp arc into projection position. Trays hold 30 slides, in any standard mounts. Construction is die-cast metal; weight about 16 lbs. A squirrel-cage type impeller in the base blows air out the top. 500-watt lamp in vertical position. Light baffling is good. A fabric covered wooden top fits over to form a case. It has space to store the Robomatic Timer (column 4), which must be used if continuous, timed, auto-cycling is desired. Price \$149.50.</p>

AMAZING is the right word for the design changes which have swept the 35mm slide projector field in the past year. Virtually overnight, a whole new breed of automatic and semi-automatic projectors has appeared, and more are on the way. Not only do these machines look different—they *are* different in construction, operation, and even in the purpose for which they are intended (although this last matter is not apparent until you begin to use some of the machines). Let's take a look at the new ones and see what has happened.

In the old days, you fed a slide projector by hand, one colorful tidbit at a time. Each slide was duly projected and ejected to make place for the next one. Then along came such accessory devices as the Airequipt, GoldE, and TDC automatic (really semi-automatic) slide changers, which could be attached to a wide

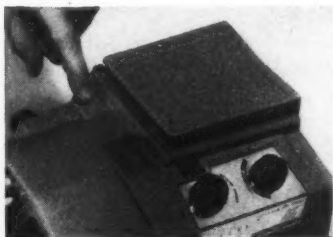
variety of conventional 35mm slide projectors.

With these accessories, you loaded a large number of slides into a numbered, compartmented tray or magazine. Two strokes of a simple lever control fed a slide into the projector, caused it to be projected, removed it, replaced it in the tray, advanced the tray one notch for the next cycle of operation. These gadgets were well received by the buying public.

At that point somebody must have figured: "Why not build the whole thing as a unit, from the ground up?" And that is exactly what has happened.

Of the seven machines discussed in this article, six use the push-through plastic tray type of slide holder characteristic of most accessory slide changers. (The seventh, the LaBelle, operates on an entirely different principle, employing a (*Text continued on page 42*)

HOW IT WORKS

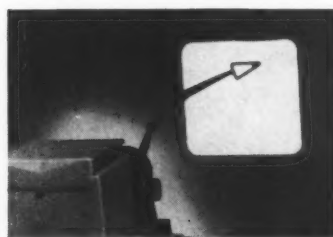


Solenoid actuates slide changing. Selector knob provides fast, medium, or slow automatic cycle, or semi-auto (press button each time), or manual advance to select slide. Rotary Off-Fan-Lamp switch.

OPTICAL AND MECHANICAL DETAILS



Shutter blades close between slides to cut off light on screen; also can be set manually to control total amount of light projected. There are two condenser lenses and heat absorbing filter glass.



Internally mounted pointer can be moved by lever, shown, to pick out item of interest in slide. One side of stereo slide pair may be projected, manually, by inserting it in special slot provided.



Solenoid powered. "Piano key" type switches for Fan, Lamp, Cycle, are at rear. Knob selects forward, reverse, manual operation; center portion rotates separately to position slide tray manually.



Automatic projection can be had only by holding down "Cycle" switch (rapid, brief cycle) or plugging in Robomatic Timer; it gives full auto-projection with intervals ranging from 5 sec. to 1½ min.



Manual slide changer (separate accessory) lets you project single slides without automatic mechanism. It is also possible to project one frame of a stereo slide pair inserted in a slot in the side.

Continued ▷

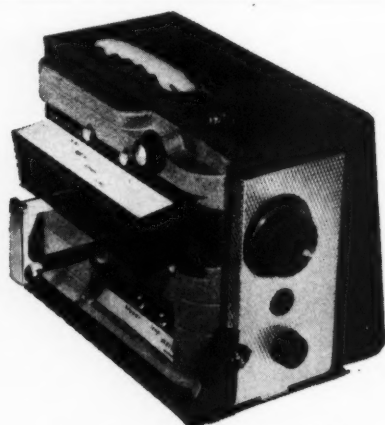
SEMI-AUTOMATIC

GENERAL DESCRIPTION



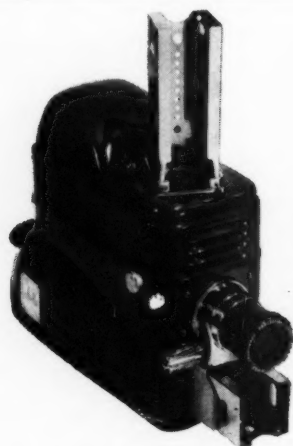
AO EXECUTIVE

Simplicity and compactness are emphasized in this machine. Construction is die-cast metal; weight about 11 lbs. It has a 500-watt lamp in vertical position. There is also a 300-watt version, which is similar mechanically. Light baffling is excellent. Trays take 40 slides in any standard mounts and are set at a slight angle to help prevent slides from spilling. Lens focuses in a coarse screw mount. A properly adjusted projector can show Bantam size or $1\frac{1}{2} \times 1\frac{1}{2}$ in. Super-Slides without vignetting. A metal fan in the bottom blows air out the top. There is a separate box-type case with hinged top; also a folding carrying handle on the projector itself. Complete operating instructions are stamped on a metal plate. Price, \$84.50 with one tray and case.



GOLDE MARK V

Construction of this machine is unique. All operating parts are assembled on one side of the projector, on a vertical metal casting, which is pivoted top and bottom so it can be literally turned inside out (column 4) for maintenance and inspection. The rest of the housing is a fabric covered plywood box. Trays take 40 slides in any standard mounts; they mount on the outside of the projector, instead of in a tunnel. It has a 500-watt lamp in vertical position. A metal fan near the bottom blows air up. Focus is by a rack and pinion arrangement with knob control. The lens retracts into the case when not in use; closing the cover snaps a metal plate into place to protect the lens. Price, \$84.50.



LABELLE 55

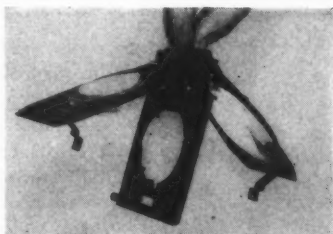
Slides are fed through this machine on a gravity principle. They are stacked in a metal chute, fall into projection position and finally wind up in sequence in a horizontal metal magazine in the bottom of the unit. Up to 150 cardboard mount slides can be fitted into large size magazines. The Model 55 (shown) cannot handle intermixed cardboard mounted and glass bound slides; Showman and Director models can take any standard mounts, intermixed. There is no indexing system. Construction is sheet metal; weight is about 13 lbs. 500-watt lamp in vertical position; excellent light baffling. Will project $1\frac{1}{2} \times 1\frac{1}{2}$ Super-Slides without vignetting. Rack and pinion lens focus with knob control. Price, \$94.95 with magazines. There are several other LaBelle projectors built on the same principle.

HOW IT WORKS

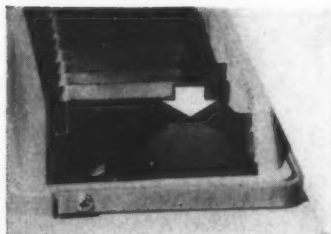


Slides are changed, tray advanced by push-pull action of handle. Small lever (arrow) is selector for manual or semi-auto control. Knurled wheel moves tray manually to position individual slides.

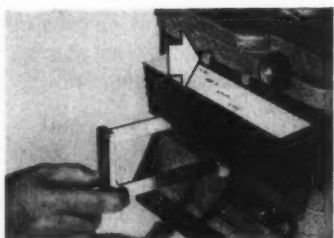
OPTICAL AND MECHANICAL DETAILS



Two condenser lenses and a heat absorbing filter glass are combined in a single assembly which is easily removed from the unit, opens up on hinges so lenses are easy to get at for cleaning.



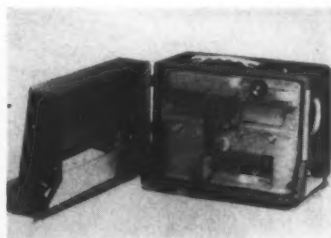
When there is no slide in projection position a blue filter snaps across the beam of light hitting the screen, reducing brilliant glare to a dull glow which is easy on the eyes, gives soft room light.



Slides are changed, tray advanced by push-pull action of handle. For manual positioning, tray is pushed back and forth on rollers (arrow). Tray numbers are in the open, so slides are easy to identify.



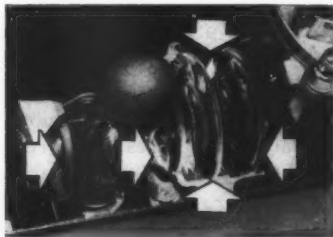
All moving parts of projector are accessible when main assembly is swung out of case. There are two condenser lenses and a heat absorbing filter glass. Arrow points to light cutoff shutter.



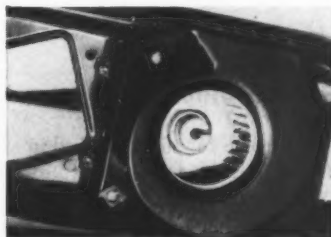
Side cover fits onto two hinges at rear, may be closed with tray full of slides in projection position. There is also room to store another tray full of slides in the bottom of the cover.



Slides are changed by pressing lever at rear of machine. Three complete strokes are necessary to send slide through the full loading, projection, ejection cycle. Some models have remote control.



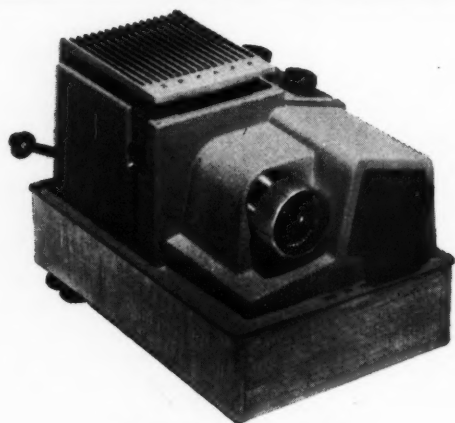
Optical system is exceptional; it has three condensers and heat absorbing glass. Arrow at far left points to concentrating reflector, which is found in all types of slide projectors; it's behind the lamp.



Squirrel cage blower is in top of projector, forces air down and out bottom and sides. Electrical connection is made automatically when top is placed on unit, breaks when top is removed.

Continued ▷

SEMI-AUTOMATIC



REVERE 555

GENERAL DESCRIPTION

This may at first glance appear to be merely a non-automatic version of the Revere 888 (page 38), but it is actually quite a different machine in construction and operation. There is also a 300-watt version, the Revere 553, which is similar mechanically. Construction is of die-cast metal; weight is about 10 lbs., which makes it the lightest of the seven projectors. It uses the same trays as the Revere 888 and they are set in the projector the same way. 500-watt lamp in vertical position. A molded plastic centrifugal impeller in the bottom blows air up and out the top. The lens focuses in a coarse screw mount. A fabric covered wooden top fits down over the machine. Price, with seven trays, \$89.50.



VIEWLEX PROJECT-O-MATIC

This is a simple, compact unit. It is of die-cast metal construction; weight is about 12 lbs. This is the only one of the seven projectors in which the slide tray is set perfectly level; to counteract any tendency of the slides to fall out, there is a folding metal bar at the front end of the slide tray tunnel. Trays take 30 slides and there is space in the bottom of the machine to store a tray full of slides. It has a 500-watt lamp in vertical position. The lens focuses in a coarse screw mount. Some of the first models of this unit were unable to project $1\frac{1}{2} \times 1\frac{1}{2}$ in. Super-Slides without vignetting; this is being corrected in later production. A snug fitting top cover of flexible but very tough plastic makes a carrying case. Price, with six trays, \$79.50.

Slide Projectors (Continued from page 39)

gravity feed for slides stacked in a vertical metal magazine.) Even more projectors of the push-through tray type are scheduled for the market.

Most of the plastic trays for the new machine differ only in detail from those previously supplied for the accessory changers—some are identical and can be used in either the accessory changer or the new projector.

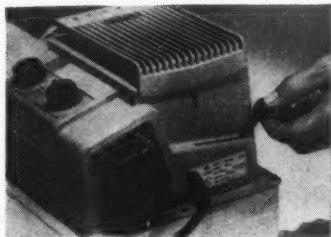
Considering the similarity in function of the various makes of trays, there is an astonishing degree of minor individuality evident in their design, the result being that hardly any are interchangeable. For example, the 40-slide American Optical Executive tray also fits the Viewlex and TDC machines. However, trays from those

units do not fit the AO Executive projector properly.

The new projectors don't look anything like the old ones with accessory changers added. The outlines are sleek and novel. Things don't protrude at various angles. But under that neat die-casting the mechanism may bear a startling resemblance to that of the older types. Of course, the degree of resemblance varies with the make, ranging from carbon copies in some of the simple semi-automatics, to highly complex control systems in the full automatics.

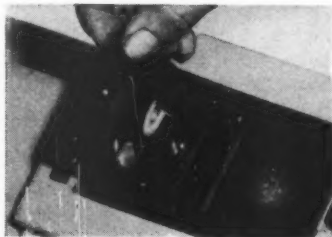
Along with the change in physical design has come an entirely altered concept of what a slide show should be and how a projector should be used. This is implicit in the design of the new machines, for you cannot use them as you may have used your old hand-fed slide projector.

HOW IT WORKS



Slides are changed and tray advanced by sideways-moving lever on rear of projector. Knobs at left are rotary Off-Fan-Lamp switch, and manual control knob for positioning tray to any desired slide.

OPTICAL AND MECHANICAL DETAILS

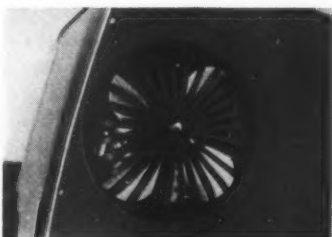


Optical system consists of two condenser lenses and heat absorbing filter glass. These are held in metal frames, in slots, are easily removed for cleaning or repair. Top of lamp shows at right.

The 555 and 553 also have the built-in pointer feature of the 888 (page 39, column 5). The light is cut off between slides by a solid metal shutter blade. The 555 does not have the adjustable light control feature of the 888 (column 4, page 39). These models of the Revere projectors will shortly be joined by another automatic made by Revere and marketed under the Wollensak label.



Slides are changed, tray advanced by a criss-cross movement of a small handle projecting through the top. For manual positioning of the tray, it is simply pushed back and forth by hand.



Metal blade fan is located in the bottom of the projector, and sends a stream of air upward. The fan starts to work as soon as the line cord is plugged into a live 110 volt alternating current outlet.

The optical system includes two condenser lenses and a heat absorbing filter glass. An automatic version, the Powermatic, is soon to be marketed. This will be motor actuated, have provision for remote control, room light control, and reverse operation.

If you would use one of the new ones, your slides must be edited beforehand and arranged in orderly fashion. It is virtually impossible to run quickly through a box of slides just back from the processor, rapidly sorting out those that project well and those that are only good enough to give to relatives.

However, once you get the slides sorted, edited, and inserted in their trays in proper direction and sequence, projection of a large number of pictures becomes unalloyed pleasure. Time formerly devoted to fumbling and looking is applied to actual projection. Thus, a great many slides can be shown in a reasonable time without fatiguing the audience.

Once properly located in their trays, the slides stay there permanently—the trays double as storage compartments. However, if you have several hundred slides

stored in trays, they require a considerable amount of room. Most projectors are sold with several trays included in the price. Additional trays average about \$1.50 each in price.

All the plastic trays are designed to take slides in cardboard mounts or in any of the standard types of glass binders, in any intermixture.

In general, the new projectors seem to have good optical systems and efficient cooling apparatus. Some of the fans are very noisy. Several of the projectors are remarkably well housed, with no chance of stray light annoying the projectionist—some others leak brilliant rays in all directions. Be sure to check this point; light leaks can be a nuisance.

All the new machines have a shutter device to cut off the light beam from the (Continued on page 78)

LET'S KILL THE PICTURE POSTCARD!

by DOROTHY JACKSON

DOWN WITH the picture postcard! Too long has the photographic eye been attuned to the saccharine and vulgar snapshot with its garish color, haphazard arrangement, and subject material so small that it appears as a flyspeck on the projected transparency or print.

We have not fallen into the picture postcard trap unaided. Large displays of picture postcards appear in souvenir shops, drug and stationery stores throughout the world—wherever something of scenic beauty exists. We have stamped them, written on the reverse sides and sent them enthusiastically to our less fortunate friends mired in their backyards at home. As we sent them, so we also received them and we picked up our travel magazines and too often found facsimiles of the picture postcard (without stamp, of course) resplendent in full color upon the page.

We seek to break with this tradition, to establish our own way of seeing, to make the landscape a peculiarly personal and introspective outlook for our own thoughts. What is our way of seeing? We mean our ability to select the components in a landscape. This is especially difficult in color landscapes. Many colors are involved and the irregular forms containing these colors are hard to organize within the format of our viewfinder. To compose them artfully—and set a mood—rather than to show only mathematical proportion and approximate color is a challenge to the best of us.

The mood of a landscape can be established by the color. Without color, the Black Forest sunset by Walther Benser, *opposite*, would lack that emotional quality we call mood. Indeed the mass of swirling mists might exist in monotony but for the hues of green to model the clouds, the pinkish yellow highlights to delineate planes in depth carrying the viewer's eye back to the creator of the scape—the sun. Simultaneously, the dark black-green fir tree tops add the element of earth. "Together with the half-submerged woody ridge running through the middle distance, and the thin line of Vosges Mountains on the horizon, they evoke a feeling of space," adds Benser.

Color can add dimension to a landscape. Do dark tones tend to come forward from the printed page while

light colors recede? In Martin Harris' photograph of the Paris Bridge, *page 46*, the darkest tones of tree trunks and medium hues of leaves form the foreground frame for the more delicate golden colors of the bridge which, submerged in the balmy yellow atmospheric mist above the Seine and its opposite bank, seems far distant. "I like the muted tones of Kodachrome on a really dismal day," says Harris. "This Sunday in Paris, was one of those days. I roamed and found several such scenes that appealed to me."

Where are the posterish, contrasting colors of the picture postcard? They are not here. In their place are subtlety in a contemplative peaceful photograph which succeeds admirably.

Color can add action

The landscape without the human element, many people feel, is static. Yet the color of a landscape can flirt with your eye, trick it into racing around the four corners of a picture, adding vitality to the scene. Is the foldout reflection picture by Jack Lowe on *page 47* green—all green? Take another, longer, closer look. Muted dappled colors of blue, yellow, brown as well as green produce a vivid, almost wild, kaleidoscopic photograph much resembling the product of an Impressionist painter's palette. Spots of light, particularly in the yellows, hold your eyes by themselves, completely apart from the subject of the picture. What is the subject? Ostensibly two static, stationary boats on an unrippled lake. Certainly no sense of movement there. Do you feel the absence of the human element in the picture? Why is this supposedly static picture such an exciting revelation? Perhaps it's the photographer's ability to involve you, the viewer, in this picture. Your interest, your curiosity as you roam the picture supplies the necessary movement. (Continued on page 123)

Spring reflection by Jack Lowe (*foldout*).
Sunset by Walther Benser (*opposite*).





Paul's bridge by Martin Harris



Antonia's escape by Howard Green







Chairs by Sheldon Freund



Moon and manhole cover
by Leonard Balish

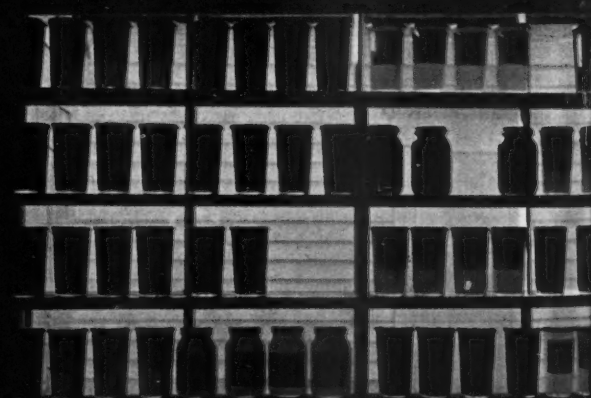


rs by Sheldon Freund

n and manhole cover
Leonard Balish



Pink boat by Thom Lafferty



Iron jar by Paul Ahlender

Swings by Thom Lafferty



BEAUTY IS WHERE YOU FIND IT!

by JACQUELYN JUDGE

THE PECULIAR GIFT of the photographer is that he is able to share his world with you in a permanent way. No matter how attuned we are to the likes and dislikes of our friends, it is seldom that we can crawl into their minds, get their reactions, their feelings—share their worlds. But, through photography, we can enter someone else's world, we can share an experience with another human being—for we are, whenever we look at his photographs, seeing the world through his eyes. Recent picture taking trends in color photography have resulted in a new school of thought and approach, a new way of sharing one's vision.

Whenever anything startling develops in photography, it wants two things: one, a definition of terms—a nomenclature; the other, critical analysis. This article is a first attempt at some critical analysis of the aesthetics, the mechanics, the implications of a school of photography of growing importance and influence. We will also discuss and suggest some new terminology.

New term: "subjective isolationism"

Ten and fifteen years ago, a few photographers began the first sorties into the realm of the color photograph which depends upon design and form to carry it. Various labels have been affixed to this new expression. One has been "abstract"—a bad word, for abstract implies that the subject, according to Webster, is "Characterized by little or no reference to the appearance of objects in nature." Certainly all the photographs on the opposite page are direct representations of familiar objects, though the seeing may be extraordinary.

"Design," too, is a familiar, but incorrect term. That word means "the art or practice of inventing and combining forms, colors, etc., to produce an artistic work"—and we are dealing not with arranged still lifes, but with images which are selected by the photographer. He does not "invent and combine" but rather chooses and frames and isolates the subject from its surroundings. Thus the term "isolate" is necessary to any discussion of this new genre of photography. Beyond that, we shall see, this kind of photograph demands the utmost in personal viewpoint and craftsmanship, thus it is subjective. So, we propose (for the sake of this

article, at least) a new term "subjective isolationism," to cover the kind of photography with which we are here concerned.

New school, old traditions

Most art forms develop from a tradition, no matter how radical they may seem to the eye in their final refinement. For example, a step-by-step evolution has been traced by art historians from the Old Masters (the celebrated painters of the 16th and 17th Centuries) through Goya (Spanish painter, 1746-1828) to the Impressionists (19th Century school of painting which developed in France). An individual painter may see a new color in a shadow and add it as an accent to a portrait. The next painter may make the "new colors" of the shadow the predominant motif in a painting. Just so with the new school of color photography. It has been an evolutionary process, not revolutionary.

The wellsprings of this new tradition are many. And prime among them has been the amazing influence of the modern artist on our culture. Scarcely anything of use in today's world has been unaffected by the modern artists—architecture, fabric design, the background set of a TV program, the functional, clean cut lines of a new camera. All have a sense of simplicity, order, symmetry, characteristic of Mondrian. All use new colors, new combinations of hues taken from the Impressionist painters. (For example, a lipstick is called "Gauguin Pink.") *Look* magazine in a recent article on modern furniture began with this comment: "The much-maligned modern artist has the last laugh now. For some forty years, many Americans have made a point of deriding abstract art. Almost unnoticed amid the noisy merriment, the modern artist has redesigned the shape of nearly everything we use, from cups, spoons, and can openers to the very chairs we sit in."

As we become accustomed to these new shapes and forms and colors in our own households, we begin to notice them in the chance arrangement of nature—and we photograph what we see.

In addition to the acceptance of modern shapes and forms, in our everyday life, certain photographic expressions which go back (Continued on page 118)

Arthur Rothstein tells

HOW I SHOOT COLOR OUTDOORS

Editor's note: Arthur Rothstein, technical director of photography, Look magazine, has ranged the field of equipment from 35mm to 8 x 10, in a distinguished career in photojournalism and photo illustration.

I FIND THE ADDED DIMENSIONS and challenge of color photography most stimulating. My work in color has ranged from still life, landscape, and architecture, on the one hand, to personalities, fashions, and sports on the other. The problems encountered in my work differ only in degree and frequency from those of any amateur who makes color photographs.

The use of color processes in photography imposes on the creative worker the most involved and exacting conditions. Compared to black-and-white, the emulsions are slower, they have less latitude, they present the subject with greater fidelity in a more literal way, thus making controls by the photographer more difficult.



OPEN SHADE: Your transparency may have bluish cast if you're shooting in shade with sunlit blue sky above. To correct, try CC-10Y or CC-20Y filter.

The cameras used are dictated by the subject matter I am photographing. When great mobility is desired, exposures are to be made rapidly, and lenses of various focal lengths are needed, I use the Hasselblad camera with four or more magazines and lenses ranging from 38mm to 800mm. For unobtrusive, quick shooting under poor lighting conditions, I prefer one or more Leicas, with lenses of various focal lengths. When careful composition is required, or corrections must be made, at the time of exposure, I use an 8 x 10 or 4 x 5 view camera on a tripod and focus on the ground glass.

The camera determines the film

The camera I use, to some extent, determines the kind of film. With the view camera, I prefer Ektachrome sheet film E-1. For the Hasselblad, I use 120 Ektachrome, E-2, and in the Leica I prefer Kodachrome.

Because of the need for accurate exposure, I always use an exposure meter. I have found the Norwood Director incident light meter to be very accurate. However, I am careful to use the meter only as a guide to the exposure, and many mental calculations must be made before the correct exposure can be obtained. In determining exposure, the factors that I consider are: the measurement of the light by the meter, the factor of any correcting filter, the lens extension, the reciprocity failure of the film, and the general high or low key effect desired.

The various color correction filters are valuable for adjusting the color of the subject at the time of exposure to create the impression in the mind of the photographer. I frequently use a light yellow correction filter on very cloudy or rainy days, or in the shade in order to make people look healthier.

In making color photographs outdoors, I find that the intensity and color quality of the illumination varies from one hour to the next, from day to day, and from one location to another. Here are specific conditions I have encountered and the methods used to record the full potentialities of the scene.

Bright sun

This type of lighting is very contrasty and produces heavy shadows. It is suitable for landscapes, archi-



SNOW: To reduce blue in shadows caused by contrasty morning or afternoon light, shoot through CC-20Y filter, give 50 percent more exposure.

tectural, industrial, and outdoor still life. When photographing people, and in some still arrangements in the bright sun, the shadows should be lightened. Frequently, the handiest method is to use natural reflectors, such as light colored walls or the sand at a beach. If, instead, you use the more precise control of electronic flash or a blue flash lamp, the distance of the light from the subject for this supplementary shadow illumination must be adjusted so that the natural sunlit appearance of the scene remains. Here's a way to do it. When using a 5B or similar blue flash lamp for shadow lighting in bright sunlight, I use a guide number of 50 at 1/50 sec. with Kodachrome; with Ektachrome, 75. With a 50-watt-second electronic flash unit for shadow fill-in, I use a guide number for Kodachrome of 32, and 50 with Ektachrome. I place the light that is being used to fill in the shadows about 40 percent farther away than the distance indicated by the guide number for exposure by the light alone.

Back and side lighting

Such outdoor lighting is very effective, especially when care is taken to illuminate the shadow areas properly. A side-lighted subject requires at least one fill-in light to reduce the contrast and control the tendency of the shadow areas to photograph blue. In order to avoid flatness, two or more supplementary lights are needed when the sun is in back of the subject. I control the blue quality of shadows on a bright day by using a Skylight or CC-10Y filter.

Open shade

This lighting exists on a bright day when the subject is in the shade, but clear sunlit blue sky is overhead. It presents special problems because the resulting color transparency will have an overall bluish cast. This

usually can be corrected by using either a Skylight, CC-10Y, or CC-20Y filter, depending upon the degree of warmth desired. (I find the Skylight one of the most useful all around filters. It requires no increase in exposure and is also useful for pictures taken on overcast days, distant scenes, mountain views, and aerial photography.)

Shooting in the rain

I like making color photographs in the rain because of the off-beat quality obtained by this type of lighting. The reflection of the subject on a wet surface can be very effective. A rainy or heavily overcast day tends to darken and neutralize the colors of the scene and makes possible an unusual emphasis by introducing one bright primary color. I usually use a CC-20Y filter under these circumstances.

And the snow

The biggest problem in exposing snow scenes in color is one of exposure. In bright sunlight, the snow reflects a tremendous amount of light and especially with an exposure meter of the reflected light type, a reading may indicate an exposure that is so short that important parts of the scene, such as people, houses, and other objects will be extremely underexposed. In this situation, an incident light meter is more accurate. The best snow pictures are usually made on a sunny day. Strong shadows, morning or afternoon light, produce greater contrast and texture in the snow. There is usually enough light reflected from the snow to illuminate people and objects with side or back lighting. However, I always use a CC-20Y filter to reduce the blue quality of the shadows. This requires about 1/2 stop more exposure.

Sunrises and sunsets are (Continued on page 134)



SUNRISE OR SUNSET: Take reflected light reading from the brightest sky area avoiding direct rays. After sun is set, try 1/25, f/2 on Kodachrome.

Arthur Lavine explains

HOW I SHOOT COLOR BY AVAILABLE LIGHT

Editor's note: Arthur Lavine's free-lance candid reportage in color has appeared in many of the leading magazines. Much of his work is done using available light only or in combination with other light sources.

I LIKE AVAILABLE LIGHT for its reality. With it I can capture people in motion, their faces and bodies, giving dimension by soft modeling, often with delicate highlights—a direct result of light hitting the subject from several directions. Using a small camera, I am usually free to move without being burdened down with heavy equipment or constant light source adjustments. My subjects preserve their mobility and naturalness unconscious of intrusion by a camera. In short, available light enables me to get as close as possible to the heart of the matter and to record it with spontaneity and feeling. And mixtures of different types of light sources in a given color photograph can add even more to this



WINDOWLIGHT PLUS HOUSE LAMPS: Blue daylight and "warm" house lamps can be effective, but you may prefer a Skylight or one of the CC filters.

dimensional quality, creating an unusual intensity of emotion, mood or beauty.

Which camera?

For available light color photography the unobtrusive, small 35mm camera suits me best. I use two Leicas (a IIIf and an old IIIa) and a Canon, with a battery of lenses, among which are a 28mm f/3.5 Nikkor, a 35mm f/3.5 Summaron, a 50mm f/1.4 Nikkor, a 50mm f/1.8 Canon, an 85mm f/2 Nikkor, and a 135mm f/3.5 Serenar. The fast 50mm and 85mm lenses permit me to work with low-level available light and capture scenes that one misses with lenses that do not open up so wide. However, I find that I use the wide-angle lenses often too (at slightly slower shutter speeds) for they enable me to get a wide range of vision when working indoors. At times when I photograph in large places and cannot get as close to my subjects as I desire, the long-focal-length lenses have proved indispensable.

When working in large busy places and when covering public events, I'm most thankful for the available light technique. It is not always possible to set up your own lights to illuminate the scene or give the needed fill to supplement the available light. Photographing in color with whatever light is available becomes the *only* way of getting your shots without disturbing the natural setup.

Kodachrome, Ektachrome or Anscochrome?

The 35mm film I have used most for available light photography is Kodachrome, both Daylight Type and Type A (I have not used any of the new Type F as yet). In spite of its slow film speed, I have found it possible to use Kodachrome under most circumstances and I prefer it still for its lack of graininess, its sharp definition and its lucid color quality. I have not used the new high-speed 35mm Ektachrome, but I have used the new high-speed Anscochrome film and gotten good results. The added film speed is a great help and enables me to shoot at shutter speeds that are impossible with the slower Kodachrome. However, I have some-

times found that the Anscochrome colors tend to be quite warm, and though this quality generally appeals to me, I often miss the brilliant colors and contrasts that one gets with Kodachrome.

Using a meter properly

Whenever possible, I try to get close to my subject so that I can get an exposure meter reading. I find that color photography without a meter, particularly under available light conditions, can be dangerous, for if you're a half-stop off in your exposure, your photo can be overexposed or underexposed, or you can lose the exact type of color and effect you're trying for.

I use the Weston Meter and I usually take a reading off the palm of my hand (the back of the hand can become lighter or darker during the year because of the sun), setting the C mark on the meter opposite the light reading. Since the arrow on the meter represents a medium gray tone, the C approximately represents flesh tone, which is about a stop brighter. If the surroundings and subject are very light colored, I may cut normal exposure a half stop. If they are dark colored, I may open up a half or a whole stop. Sometimes I will take readings off various objects to be in the photo to find out the range and set my exposure accordingly. When it's impossible to get up to the subject to get a reading, I must lean on the experience of having photographed often under all sorts of light conditions and judge it as best I can, bracketing a number of exposures to make sure. In fact, I sometimes bracket the exposures even when I use a meter because it is not always possible to tell exactly what the effect will be. A third, a half, or a whole stop change in lens opening can produce different results. 35mm film is cheap compared to larger size films, so if you have to use a little more of it to bracket yourself or make sure you've caught the action the way you want it, you still come

WINDOWLIGHT PLUS FLUORESCENTS: With daylight fluorescents and Daylight Kodachrome, try CC-10B or CC-20B filters.



FLUORESCENTS: Determine if the light is cool white, warm-tone or daylight fluorescent. Then choose the proper CC filter accordingly (see the text).

out ahead with one or more good exposures.

As for the lens settings, I often shoot at $f/2$ when the available light is not overly bright, I have learned to hand-hold the camera at shutter speeds up to a half second by pressing it firmly against my face, holding my breath, and gently pressing down on the shutter release button. It's like shooting a gun. It's not always possible for me to be completely steady, so I sometimes have to make several exposures to make certain I've got what I wanted.

If the light permits, I might use fairly fast shutter speeds ($1/50$, $1/75$, $1/100$). When shooting at $1/25$ or under, stopping action becomes more difficult. However, you will discover that there are certain "lags" in the movements of people, those fractions of time when the hand or head or mouth is actually *not* moving during the progress of a general overall movement. Photographing your subject during these "lags" actually lends an impression of movement. When you have to photograph people often under such low-level illumination you discover how to anticipate the "lags" and you shoot for just such fleeting moments of "brief repose within movement."

Enter, the tripod

When the available light requires shutter speeds of more than a half second (or when my hands or body are not as steady as usual), I use a tripod and a cable release. This system works best with inanimate objects, but can also be used when posing humans (to simulate action) or when trying to combine moving objects with perfectly still objects and backgrounds. And a tripod has been necessary when doing certain night photos, outdoor scenes or still-lives at late dusk, and interior shots where there was very, very little light. You might ask why bother taking pictures at such times? My answer is I feel that the quality given by certain types of extreme low-level light is (Continued on page 106)

Marvin Newman tells

HOW I SHOOT COLOR WITH SPEED LIGHT

Editor's note: Marvin Newman's assignments have been covered with a great range of techniques. His handling of electronic flash to obtain natural, lifelike results is one of his photographic trademarks.

IN ADDITION to the obvious advantage of speed light—no changing of flashbulbs—its easy portability, economy and brilliance have much appeal. In the long run it is far cheaper than flashbulbs for me, since one electronic flash unit can take the place of 10,000 bulbs.

For my purposes I have found that the most convenient electronic flash unit is the high voltage dry battery type. It seems to me that it is the most uncomplicated of the electronic flash units and all that is necessary is to change the batteries when they run out.

The high voltage dry battery unit may not be ad-

vantageous to the average amateur, however, unless he plans to use about 1,500 flashes in a year. He may prefer the small battery units which accept D cells costing approximately 20 cents each. The 510-volt battery can run as high as \$15! Also available for amateur use are compact flash units which operate on AC only and can be purchased for as little as \$19.95. These are okay for much "in the home" flash, although their dependence on an external electric source limits their use.

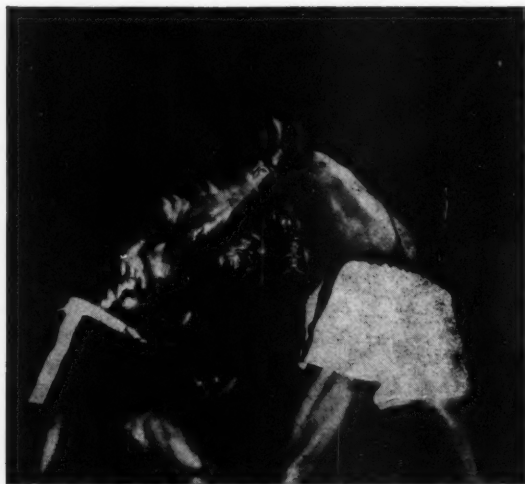
Which film?

As to film, I use Kodachrome a great deal since most of the magazines for which I work ask for it. The fact that it is a film which shows little graininess and makes very sharp images facilitates magazine reproduction—drastic croppings can be made with little worry about whether or not the final blowup will hold. However, since most non-professionals are not concerned with this factor, they can take advantage of the high speeds offered in films such as Anscochrome and Ektachrome.

Light determines the camera

If I am shooting electronic flash in a fairly unlit situation, I use the focal plane shutter cameras, such as my Leica M3's. However, should I need a stop-action shot where there is a great deal of available light in addition to my electronic flash, I prefer to work with my Retina IIa and its leaf-type shutter. Here's why: the focal plane shutter will only synchronize with electronic flash at speeds up to 1/50 sec. (some shutters even slower) when the curtains are fully opened. At higher speeds, the focal plane shutter is a slit traveling across the film plane. So if there is a good deal of available light and you shoot with focal plane shutters under 1/50 sec. you may register a secondary, blurry ghost image on the film because of the slow shutter speed used.

With the leaf-type shutter, however, the shutter opens completely even at top speed so that an extremely fast shutter speed such as 1/500 sec. can be used with elec-



GHOST IMAGES: Sports events under bright lights may produce ghost images (note blurred forearm) if you use speed light and focal plane shuttered camera.



BOUNCE SPEED LIGHT: Aim flash at ceiling between camera and subject. Estimate camera-to-ceiling-to-subject footage. Divide total into guide number.

tronic flash. Thus, the electronic flash exposure is made and the secondary ghost image is eliminated by the fast shutter speed.

Unfortunately, my Retina does not have interchangeable lenses. Although the new Retina IIIC does have interchangeable lens components and there now are several leaf shutter cameras featuring lens interchangeability, I have in the past switched to using a Rolleiflex with a 35mm adapter, when I want a leaf-type shutter and a slightly longer than normal focal length lens.

Although I shoot many of my electronic flash pictures at least at 1/50 sec. I often use slower shutter speeds, up to 1/2 sec. (on a tripod, of course), when I want to record a static available light background for my electronic flash action picture in the foreground. This combination of electronic flash plus available light has proved quite successful in producing a more natural effect in sports photography. However, this technique will only work when the background is adequately lit by available light but the foreground is relatively unlit. If both foreground and background are lit, the available light in the foreground will produce ghost images.

Electronic flash and lenses

The lenses I use with the Leicas range from 35mm to 300mm. So far, with my wide-angle lens, I haven't had any trouble getting coverage with electronic flash. My reflector has a satin finish and light spills out enough to cover the whole angle.

There are several ways to use electronic flash, and at one time or another I've had occasion to use them all. The simplest method of course, is to use it pointed directly at the subject from the camera position. The flash head may be mounted on the camera, on a bracket next to the camera, or used off the camera, held up at arm's length on a coiled extension cord. Direct shadows caused by direct flash are often not as objectionable in

color as in black-and-white because they take on a color instead of becoming deep gray or black pits.

It is quite simple to compute the lens opening when using direct electronic flash. The "rule" is just to divide the footage between camera and subject into the guide number of the flash unit being used. Guide numbers are furnished by the electronic flash unit manufacturers and you would do well to follow their directions with a test roll first. For example, if you are using a unit with a color guide number of 40, and if the subject is 10 ft. away, the f-number would be 4 (40 divided by 10).

Outdoors, using direct speed light as a fill-in is quite easy. I usually take the light off the camera and keep it in one place. This standardizes the amount of fill-in light on the subject, yet leaves me free to move about with the camera. Here, the essential question is how far should the light be from the subject. To determine this I do the following: If I'm using Kodachrome on a bright sunny day, the exposure meter may give a reading of f/4 and 1/250. I divide the guide number of my unit (40) by the aperture indicated on the exposure meter (f/4). The result is 10—so I place my light 10 ft. or more from the subject.

Using bounce electronic flash

Working with bounce electronic flash is more difficult and takes practice and experience. Generally I aim the flash head toward the ceiling so that the light hits it and spills down on the subject at a slight angle. Basically, you use the same procedure as for direct flash except that the footage (Continued on page 116)

DIRECT SPEED LIGHT: Light falls off quickly behind subject. Make use of this for portraits to separate subject from background.



DO YOU NEED COLOR FOR PEOPLE?

by HERBERT KEPPLER

WITHIN THE NARROW CONFINES of your viewfinder, you have finally isolated the necessary human elements for a picture. Although you may have debated to some extent asking the subject to pose, to move to another location for better lighting or background, you have rejected each thought for fear that you will destroy the spontaneity of the picture. You move around, forward or backward, until your experience and sense of design tells you that the picture's elements are framed tightly, that the lighting is the best. Then somehow the mass of arms, legs, torsos, and heads becomes what you feel is a pleasing composition. Your finger is ready on the release. Now, in a moment, or a split second ago, the shutter is released and the picture made.

This is the current of events peculiar to a group of photographers whose pictures are seen on the first three pages of this section. To maintain spontaneity, they have given up the chance to direct the subject, order the background, add props.

Working against time

If you are one of these, discussions of which color combines best with which, are academic. You will leave them to the critics who will puzzle whether the blue dress should have been green, or the red house white. You know they weren't. If you don't like the colors, you don't take the picture. You generally photograph life as it exists before you, with the colors and forms it chooses to present. You may have had barely enough time to maintain proper focus and exposure while your subject goes through the constantly changing process of being human. Unlike the photographer who contemplates the landscape, carefully rearranging his composition, or the man systematically isolating pattern or design, you work quickly, finding the best angle, determining exposure, for you work against the great tyranny of time.

What then in honesty can we tell you about photographing people in color? Photography is not a retrospective art and the critic or teacher will find it all but impossible to teach the heart to understand or the eye to see after the fact. If Leonard Balish, *opposite*,

could look out his apartment house rear window and see two nuns hanging wash, what control could he exert over the color of their habits, the position of the washlines, the angle of sunlight? None. His one control, aside from framing the scene and choosing a 135mm lens to bring the subject closer, was the instant of the exposure.

Do you consider that Emma Landau's precariously balanced child on *page 60* would have been better or worse if the foreground head had been sharp, or nonexistent, if the girl's smock had been bright red, if the doors had been yellow? The girl herself caught Emma Landau's eye. She could only wait for the finest moment of grace and then shoot. Miss Landau's slow exposure of 1/50 sec. at f/8 was necessary to bring the background into adequate focus. The argument of whether the other children would have been better sharp or blurred thus becomes so much nonsense.

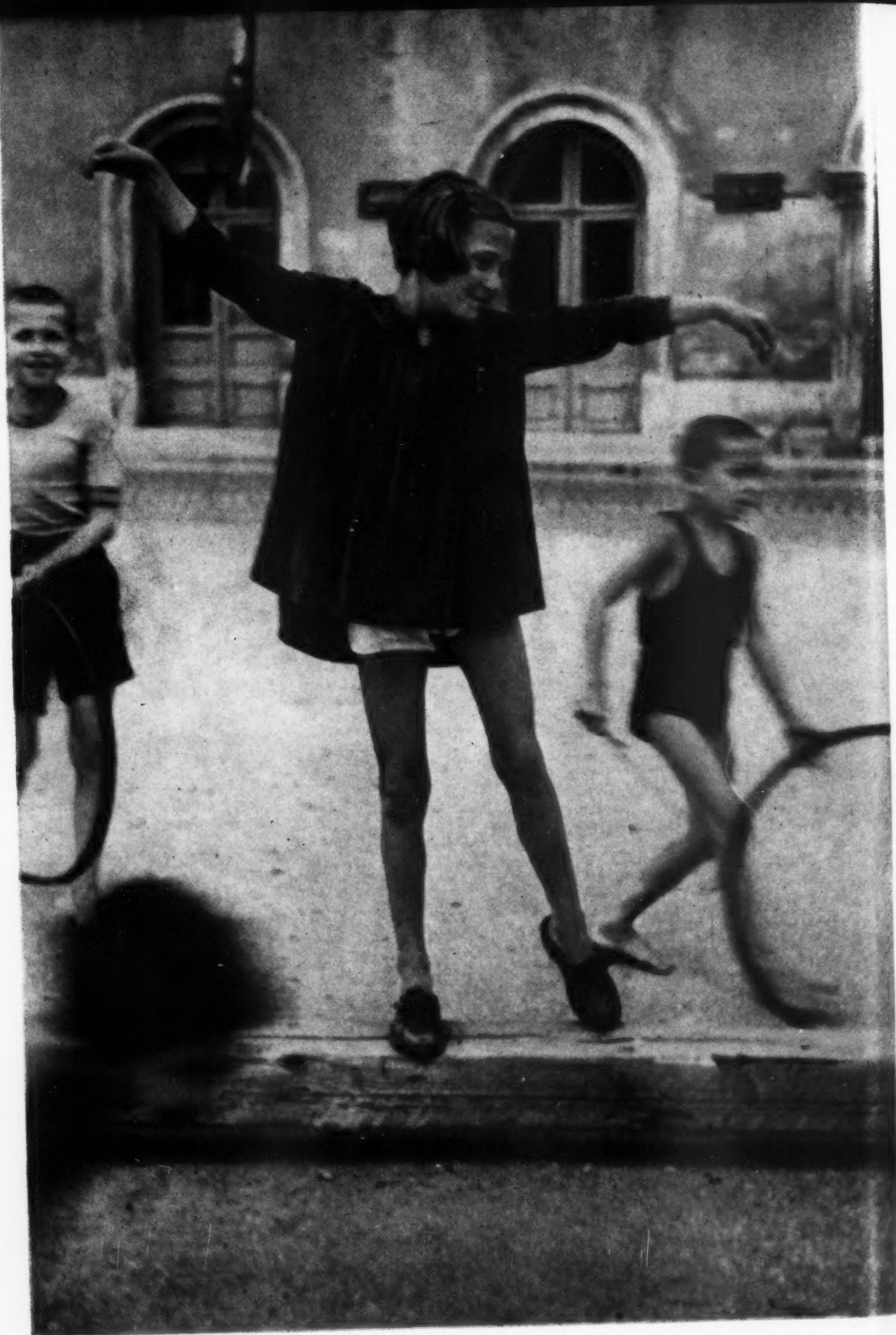
Do you appreciate Miss Landau's triple portrait of three boys with masks on *page 61*? Would she, or you, have deferred making the picture if the masks had been other colors, if there had been four boys instead of three? How did she come to choose just this one composition to shoot? She didn't. She made a whole series of different compositions, but when examining the results this one pleased her and us perhaps the most.

What order—red, yellow, black?

Thom Lafferty, who photographed the three children jumping near the surf on *page 61*, may have a better inherent sense of color and design than most of us and we can credit his seeing the subjects as a picture and placing them in the picture frame to this sense of color. By profession he is an advertising agency art director. He sat on the beach while the three children danced to avoid the surf, quite oblivious of the photographer. Red, yellow, and black sweaters contrast neatly against the water. The (*Continued on page 63*)

Nuns by Leonard Balish ▷





Street scene by Emma Landau



Masks by Emma Landau

Beach action by Thom Lafferty





photographer had nothing to do with the choice of colors and their order of arrangement.

Balish, Landau, Lafferty: they were attracted to an interesting subject, and accepted what was before their cameras. Each moved in or employed longer than normal lenses to get the tightest possible composition, and made more than one exposure to make certain that the best moment was caught.

Complete studio control

The Wingate Paine portrait on page 62 is far divorced from the previous pictures. Paine had complete photographic control over one of the most versatile professional models, Suzy Parker. Time was not his opponent. Rather, he skillfully approached the subject like a still life, examining the composition, changing camera angle, ordering expression, fixing the position of the model's hands, even determining the color of nail polish and apple. Paine's execution presupposes equipment, model, and studio experience few of us possess, or in our own brand of color photography, seek. His picture is shown here because it is an outstanding example of color photography.

What then differentiates the subject which should be handled in color from the one that looks best in black-and-white? To be quite frank, often nothing. Two photographers, Balish and Landau, shot their subjects in black-and-white as well as color. Which is best? Do you like a black-and-white print or do you prefer to show a color transparency on a screen or hand viewer? It's a photographer's choice.

But at times color is a necessity. It adds two important, and often overlooked, elements to the black-and-white picture: separation of planes and natural flesh tone. If your subject, transformed into hues of gray, is liable to blend with the background tones, shoot it in color. Pictures which seem to have tremendous depth will often preserve the planes of depth better in color.

It's sur- (Continued on page 130)

◁ Suzy Parker by Wingate Paine

TRY A TRIPLE-THREAT COLOR FILM

IF YOU'RE the kind of photographer who would like to shoot color under all kinds of conditions—by daylight, flash, speed light, or available light from tungsten house lamps—then you ought to try a triple-threat color film.

Load your camera with such a film, slip a couple of inexpensive conversion filters into your pocket, and you're set for just about any picture taking situation which is likely to arise—and the results are good.

The triple-threat film is the kind designed to give best results with clear, foil-filled flashbulbs—specifically, Anscochrome, Flash Type, and Ektachrome, Type F. (There's also a Kodachrome, Type F, but since it is a much slower film than the other two, it is less well suited to the "all around" role.)

The advantages of the flash films

Consider these facts: Shooting in daylight or with electronic flash, you slip a salmon-colored Wratten 85C filter (or equivalent) over the lens and you have a film well balanced for daylight use—exposure index for Anscochrome is 25; for Ektachrome, 20.

Let's say your picture taking day ends, and you come into a pleasantly lighted room, or you go to some spectacle indoors, such as the circus. Replace the 85C filter with a bluish Wratten 82A (or equivalent) and you'll get fine results with exposure indexes of 20 for Anscochrome, 16 for Ektachrome. And, of course, you can shoot flash pictures without any filter.

We're not starting a cult!

Years ago there used to be people who swore up and down (and sometimes even sideways) that they got much better results all the time shooting Kodachrome, Type A, in daylight instead of Kodachrome, Daylight Type, in daylight. We never agreed with that point of view, and we don't want to mislead anyone now. If you shoot practically everything in daylight or by speed light, then use a daylight type film for the most consistent results. But, if you find yourself being cramped by having the wrong kind of color film in the camera about half the time, while picture opportunities flit away, then try a flash film with the proper conversion filters.

How the results compare

It's dangerous to generalize about the specific differences likely to appear in the slides when the same daylight scene is shot with both daylight type and converted flash type films and the slides are compared. However, by and large, the pictures taken with a flash film plus 85C filter might seem to be slightly "warmer" looking overall; some shades of blues and greens could appear to be a bit darker than those in the daylight type film. But, if you examined the two slides separately, these differences would not be obvious, and it would take an extremely sophisticated color eye to detect anything out of the ordinary. Interested? Try it; tell us about the results.—JOHN WOLBARST

1956 COLOR FILTER GUIDE

Which filter? When to use it? Who makes them? What exposure?

FILTERS FOR DAYLIGHT-TYPE COLOR FILMS

WITH THIS LIGHT	ANSCOCHROME	EKTACHROME	KODACHROME
Daylight; clear or hazy, with sharp or soft shadows and average subjects; also blue flash	Filters: not needed according to Ansco and Enteco. Ednalite recommends U.V. 15; H&H, 6B (UV haze); Tiffen, UV 15 or 16. <i>Usable exposure index, 32.</i>	Filters: Kodak says not needed, so does Enteco; Ednalite advises Chrome Haze; H&H, 6B (UV haze); Tiffen, Skylight 1-A. <i>Usable exposure index, 32.</i>	Filters: same as for Ektachrome. <i>Usable exposure index, 10.</i>
Daylight; bluish, open shade or overcast, soft shadows; also distant scenes	Filters: Ansco recommends U.V. 15; Ednalite, U.V. 15 or 16; Enteco, Skylight (1A) or U.V. 15; H&H, 5B (UV 15); E. Leitz, Skylight; Tiffen, Skylight 1-A, or U.V. 15 or 16; Walz, Skylight. <i>Usable exposure index with filter type recommended by Ansco, 32.</i>	Filters: Kodak advises Skylight Wratten #1A; Ednalite, CTY-1 (81); Enteco, Ent. Skylight (1A); H&H, 84B (Skylight) or 80A (C 1/4); E. Leitz, Skylight; Tiffen, Skylight 1-A or #81; Walz, Skylight. <i>Usable exposure index with filter type recommended by Kodak, 32.</i>	Filters: same as for Ektachrome. <i>Usable exposure index with filter type recommended by Kodak, 10.</i>
Daylight; to subdue reflections, darken blue skies	Filters: Kodak recommends Polarizing Screen; Ednalite, CTB-1d, CTB-2 (82A); Enteco, Ent. Polarizing Screen or Filter; H&H, Sky Filter (neutral to clear); E. Leitz, Polarizing Filter; Tiffen, Tiffen-Polaroid® Rotoscreen. <i>Usable exposure index: follow instructions supplied with filter.</i>	Filters: same as for Anscochrome. <i>Usable exposure index: follow instructions supplied with filter.</i>	Filters: same as for Anscochrome. <i>Usable exposure index: follow instructions supplied with filter.</i>
Electronic Flash	Filters: Ansco advises U.V. 15—so do Ednalite and Enteco. H&H recommends 6B or 80B (C 1/4); Tiffen, #81A or U.V. 15; Walz, 81C. <i>Usable exposure index with filter type recommended by Ansco, 32.</i>	Filters: Kodak says see film instruction sheet; Ednalite advises CTY-2 (81A); Enteco, 81A, 81B; H&H, 80B (C 1/4); Tiffen, #81A or UV-15; Walz, 81C. <i>Usable exposure index with filter type recommended by Kodak, 32.</i>	Filters: same as for Ektachrome. However, E. Leitz recommends Leitz "PF." <i>Usable exposure index with filter type recommended by Kodak, 10.</i>
Photofoods, new bulbs	This combination of light source and film is not ordinarily recommended due to long exposures required, but may be used successfully in emergencies. Filters for this purpose are made by several manufacturers.		
Clear Flashbulbs (all foil or wire filled types, except M-2)	This combination of light source and film is not ordinarily recommended, but may be used successfully in emergencies. Filters for this purpose are made by several manufacturers.		

SOMETHING NEW has been added to MODERN's revised 1956 guide to filters for color films. For the first time we list a usable exposure index for most film and filter combinations—a rating to use with your exposure meter once you've picked the right filter for a particular film and lighting setup.

This year's charts are devoted exclusively to 35mm and roll film size color films. Look at the left for lighting situations, on top for films, then in the boxes for filter and exposure information. Manufacturer's names are given in either one word, or an abbreviation such as "H & H" for Harrison and Harrison.

If you can't find a category which appeared before,

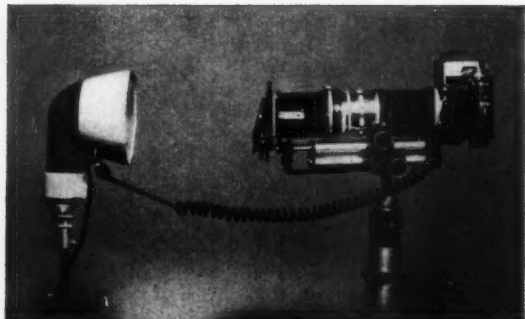
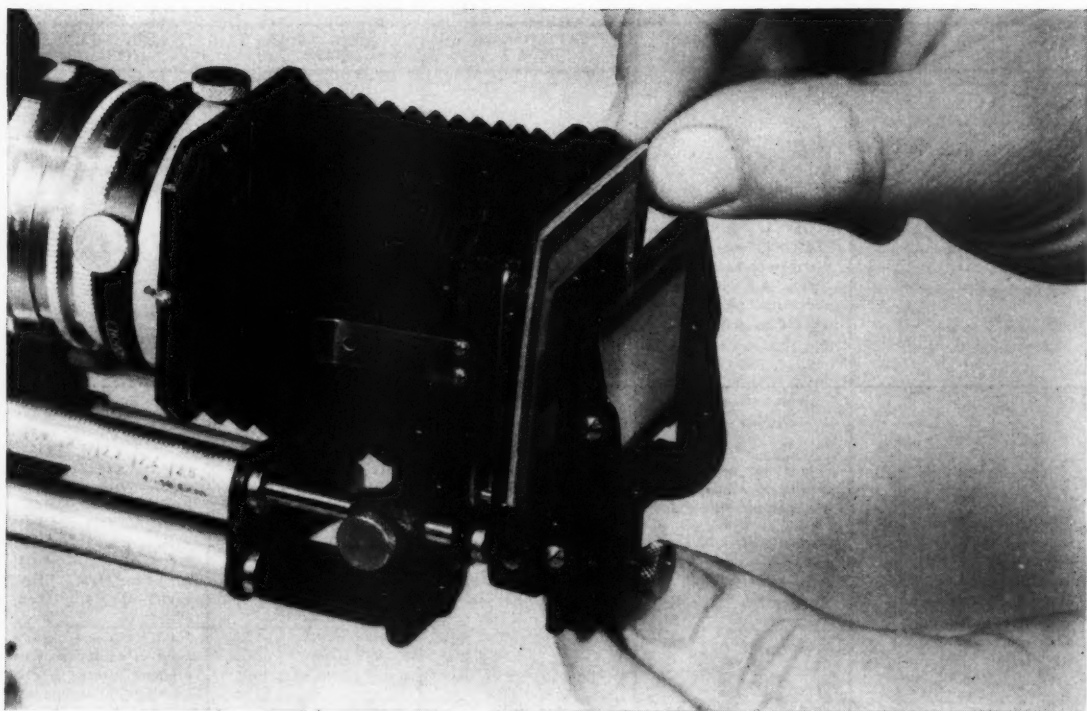
there's a reason. We've reduced lighting situations down to only the basic ones used most frequently. SM and SF flashbulbs are omitted because the new Type F films are all balanced for clear flash. M-2 bulbs are currently undergoing design changes, however, you'll find a note on present-day recommendations. On the film side, the new Kodacolor is excluded because Eastman Kodak recommends using this film without filters at all times. But the rest of the material on filters is here in up-to-date form. Use it as a guide for turning picture opportunities into balanced, well-exposed color transparencies, every time.—C. W.

For Filters to use with color sheet films, turn to page 91

FILTERS FOR FLASH AND TUNGSTEN-TYPE COLOR FILMS

WITH THIS LIGHT	ANSCOCHROME, TYPE F	EKTACHROME, TYPE F	KODACHROME, TYPE F	KODACHROME, TYPE A
Photofloods (new bulbs) Note: Filters recommended here will usually give pleasing results with household tungsten lights, though the general results may have a slightly "warm" cast	Filters: Ansco recommends Wratten #82A; Ednalite, CTB-2 (82A); Enteco, 82A; H&H, 31F (B $\frac{1}{4}$); E. Leitz, Type "FP"; Tiffen, #82A; Walz, Flood Lamp (82A). Usable exposure index with filter type recommended by Ansco, 20.	Filters: Kodak advises Wratten #82A; Ednalite, CTB-2 (82A); Enteco, Ent. 82A; H&H, 32E (82A) or 31F (B $\frac{1}{4}$); E. Leitz, Type "FP"; Tiffen, #82A; Walz, Flood Lamp (82A). Usable exposure index with filter type recommended by Kodak, 16.	Filters: same as for Ektachrome, Type F. Usable exposure index with filter type recommended by Kodak, 10.	Filters: Kodak, Ednalite, and Tiffen say no filter needed. Usable exposure index, 16.
Clear Flashbulbs (all foil or wire filled types, except M-2) Note On Clear M-2 Flashbulbs: If you're using Sylvania or Westinghouse M-2 bulbs with Type F Film, no filter is needed. For G.E. clear M-2 bulbs and Type F film, use an 81B filter.	Filters: not needed according to Ansco, Ednalite, Enteco, Tiffen, and H&H. Flash exposure guide numbers are based on an exposure index of 25.	Filters: not needed according to Kodak, Ednalite, Enteco, Tiffen, H&H, and Walz. Flash exposure guide numbers are based on an exposure index of 25.	Filters: same as for Ektachrome, Type F. Flash exposure guide numbers are based on an exposure index of 16.	Filters: Kodak recommends Wratten #81C; Ednalite advises Chrome Flash or CTY-4 (81C); Enteco, Ent. 81C; H&H, 80B (C $\frac{1}{4}$) or 79C (81C); E. Leitz, Flash; Tiffen, #81C or #81D; Walz, 81. Flash exposure guide numbers are based on an exposure index of 12, when using filter type recommended by Kodak.
Daylight	Filters: Ansco advises Wratten #85C; Ednalite says ChromC (85C); Enteco, Type F 85C or #14; H&H, 81E (85C) or 80E (C2); E. Leitz, Leitz "F"; Tiffen, #85C; Walz, 85C. Usable exposure index with filter type recommended by Ansco, 25.	Filters: Kodak recommends Wratten #85C; Ednalite advises ChromC; Enteco, Type F 85C; H&H, 81E (85C) or 80E (C2); E. Leitz, Type F; Tiffen, #85C; Walz, Type F (85C). Usable exposure index with filter type recommended by Kodak, 20.	Filters: Kodak says use Wratten #85C; Ednalite recommends ChromB; Enteco, Type F 85C; H&H, 81E (85C) or 80E (C2); E. Leitz, Type F; Tiffen, #85C; Walz, Type F (85C). Usable exposure index with filter type recommended by Kodak, 10.	Filters: Kodak recommends No. 85 Daylight Filter; Ednalite says ChromA Conv.; Enteco, Type A 85; H&H, C4 or 81F (85 Type-A); E. Leitz, Type A; Tiffen, Type A #85; Walz, Type A No. 85. Usable exposure index with filter type recommended by Kodak, 10.

NOW: AN EASY WAY TO COPY, CORRECT, CROP 35MM SLIDES



THIS IS THE BALCOP: The gadget is made of metal, especially designed to work with the Novoflex bellows focusing device. In combination with a bellows type lens hood, it fits over the camera's lens so that the only light reaching the lens passes through the slide to be copied. A diffusing glass helps to give even illumination over the entire slide. The simplest method of use is simply to set it on a tripod, with an electronic flash unit about 6 in. away, as shown *at left*. Text gives exposure, film, filter recommendations.

HAVE YOU SOME 35mm slides which would be just terrific if the images were bigger? Some that would be much better if you could crop out parts without reducing the picture size? Some which are spoiled by an unpleasant overall color tint?

If so, here's a roundup of ways in which you can use your camera to make duplicates of your slides, cropping, enlarging sections, or altering overall color balance at will to reduce or eliminate objectionable aspects. In many cases, using these techniques, the "dups" have turned out ever so much better than the originals.

The methods employed are simple. The light source is either an electronic flash unit (many amateurs have one or can borrow a unit) or bright sunlight (certainly ought to be available in most places). Thus, no trouble with the long exposures and excessive heat characteristic of copying with the usual type of light box.

One technique introduces a new, easy-to-use gadget, which gives almost unbelievable flexibility in performing these operations. Also shown are five ways of using other types of equipment which are in common use.

The amazing Novoflex Balcop

In the big picture *opposite* you can see a slide being inserted into a metal holder. This clamp-like affair is the Balcop (\$22.50), which is made in Germany by the makers of the Novoflex bellows focusing device. You see it here coupled to the bellows lens hood (\$14.25), which in turn fits around the front of the lens mounted on the Novoflex.

With the removable 50mm lens standard for many cameras, a section of the slide to be copied can be enlarged up to approximately 3X in the duplicate. However, in order to make an exact 1:1 copy with the 50mm lens, a special supplementary lens must be inserted in order to increase the focal length of the camera lens. With the 58mm lens standard with many single-lens reflexes, 1:1 copies may be made without need for a supplementary lens, but the maximum degree of enlargement is less than that obtainable with the 50mm lens.

Off-center objects can be centered in the dupe by shifting the slide sideways in the Balcop, and by utilizing a "rise" adjustment in the device. The Novoflex permits the camera to tilt at any angle, so "off level" scenes can be leveled, or straight ones can be tilted if so desired.

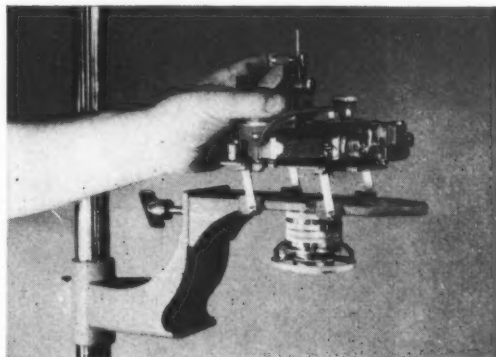
Although the Novoflex-Balcop combination is most easily used with a single-lens reflex camera, there is a reflex housing version of the Novoflex which permits use of the Balcop with cameras such as the Canon, Contax, Leica, Nikon, etc.

How good are the dups?

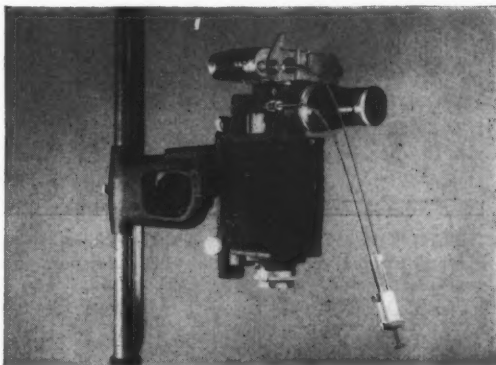
No one should get the idea that this system is going to produce slides which match the original in every detail of color. But this method can easily produce pleasing slides which, when viewed separately from the originals, are satisfactory in color. And, provided that the originals are sharp, the dups can be superior.

A lot depends on the (Continued on page 86)

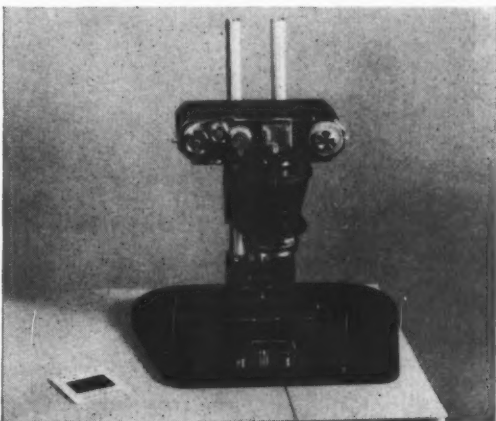
Conventional close-up equipment can also be used. Here are some types available.



Canon Copy Stand employs rackover principle. Focusing is done first through lens; then camera is shifted into taking position. With 50mm lens and variety of extension tubes magnification range is 1:1 to 17:1.



Leitz Visoflex reflex housing with bellows focusing attachment gives 1:1 image Hektor 135mm lens. Greater magnifications can be had with lenses of shorter focal length. More equipment on page 86.



Nikon Repro-Copy Outfit is shown with slide positioned over hole in light box, described in text. Focusing is done with eyepiece, camera added after. Magnification greater than 1:1 can be had.

"I TRIED IT MYSELF"



THIRD PRIZE \$10. Familiar landmark (here, Brooklyn Bridge) can make interesting backdrop for portraits outdoors. Al Brenner, Brooklyn, N. Y. Retina, f/5.6, 1/60.

TWO WAYS to heighten the feeling of action are by blurring and panning. A girl swirls her skirt, *right*; cyclists bend to their handlebars, *below*. What makes these pictures different and exciting is largely the contrast of motion and non-motion. In one instance, the blur (caused by a shutter speed that could not stop all the movement) suggests continuing motion in front of the sharply focused girl. In the other, the background was registered in streaks that imply speed as the camera was panned along to stop the cyclists. Naturally, you'll sometimes want to stop all action completely, but don't overdo it when another technique can make a more interesting and more lively picture.

"I Tried It Myself" is a monthly contest for black-and-white prints. Anyone may enter any number of pictures, but they must be 4 x 5 or larger in size. Do not send any negatives, color transparencies or color prints as they are not acceptable for the contest. Be certain that your name, address and all technical data concerning the picture are printed legibly on the back of each print that you send. Please enclose a *stamped (first-class postage), self-addressed envelope* if you want us to return pictures we're unable to use. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60, New York, N. Y.

SECOND PRIZE \$15. If the light level dictates wide aperture, slow shutter speed, you can stop action by following the subject with the camera as you shoot. Alexander Hubrich, Braunschweig, Germany. Vitessa, f/2, 1/10.





**MODERN PHOTOGRAPHY'S
MONTHLY CONTEST
FIRST PRIZE \$25
SECOND PRIZE \$15
THIRD PRIZES \$10**



\$25 FIRST PRIZE, left, above. Gray day required wide aperture, $f/2$, and relatively slow shutter speed, $1/50$ sec. which stopped the girl herself, letting the swirling ruffle blur. By Tom Paley, South Coventry, Conn., who used Contax.

THIRD PRIZE \$10, above. Autumn foliage can be effective in black-and-white! Erich Piper, New York, N. Y., closed in with Rolleiflex for pleasing design and the "feel" of fall. $F/4$, $1/250$ sec.

◁ **THIRD PRIZE \$10.** Combine a "frame" and silhouette as Yook O. Hom, Brooklyn, N. Y., did to show off kittens. By exposing for the outdoor background, $f/4$ and $1/100$ second on Tri-X film, foreground subjects went dark. Rolleiflex.

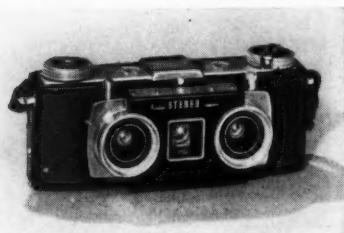
Double pleasure

—and how to picture a lighthouse or a subcutaneous vein... sad case of the unraveled turban... making service pictures for industry... quick review of the modern films... winter reminders about darkroom sundries... a word about Christmas... and how to get the best value for your money in a miniature camera.

Double pleasure

You see more and more photographers out shooting these days with two cameras; a single-lens camera and a Kodak Stereo Camera. That makes sense. Some pictures are made to be taken on black-and-white film and blown up big and beautiful, others made to be taken in the round realism of color stereo. The photographer with two cameras has twice the challenge, comes back with twice the rewards.

But why a Kodak Stereo Camera? First, because it has every feature the serious photographer wants with no unnecessary frills that would run the price



up. And second, because it's sensibly priced at \$84.50. The matched Kodak Anaston Lenses, *f*/3.5, have plenty of speed. The shutter has four speeds to 1/200 second, plus B, and is synchronized for flash. The viewfinder is centered between the two lenses, no parallax at any distance, and has a built-in spirit level. There's automatic film-stop, film-count, double-exposure prevention with intentional release, and more. Your Kodak dealer can show you the kind of pictures the Kodak Stereo Camera takes. Ask him.

Christmas now?

Just a reminder that it's none too soon to start working on your photo-greeting cards for this Christmas. We can't supply you with the negative, but your Kodak dealer has just about everything else you need.

You can get Kodak Greeting Card Paper in double-weight, 4½ x 5½-inch size, in Azo or Kodabromide Paper, with straight or deckle edges at prices starting from 90¢ for 25 cards. Kodak Greeting Card Masks are \$1.40 each. And Kodak Greeting Card Envelopes in the right size are \$2.85 per package of 500.

For your special friends, why not also

enclose a Kodacolor Print of your favorite family shot. Especially this year with the new Kodacolor Film and the new Kodacolor Print Material your photofinisher is using.

Set?

How's your darkroom set for the winter season? This is a good time to look over the equipment you have and think about what you don't have and should.

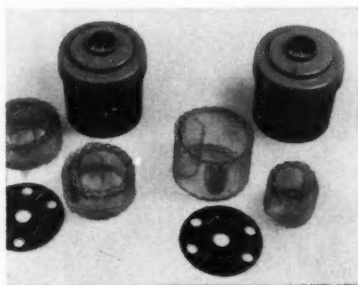
Got a good timer? The Kodak Timer is the standard. Covers all intervals up to sixty minutes, can be quickly reset to zero, has a tilting base that can be adjusted to any angle or hung on the wall. \$9.75.

Got a Kodak Projection Print Scale? It's a test negative that's divided into 10 sectors of varying density, each indicating a different printing time. It can save you a lot of paper. \$1.15.

Still using makeshift funnels? You'd do better with a Kodak Combination Funnel. It's made in two plastic sections that combine to make three sizes. No spilling or slopping. 85¢.

Is your thermometer accurate enough for color work? The Kodak Process Thermometer is accurate to ¼ degree in one-degree increments. \$9.50.

Could you use an extra roll-film tank? It'll save you time because you can de-



velop two rolls at once. The Kodacraft Roll-Film Tank is \$2.95.

Having trouble drying prints? Roll them up in a Kodak Blotter Roll and by next morning they'll be dry as a bone. Handles 80 2½ x 3½-inch prints or the equivalent. \$2.88.

Film clips? We have a new design that's one-piece stainless steel, has a short bite, drains quickly. 35¢ each.

A case for cases

*A Hindu who thought he was urban
Wrapped his camera up in his turban
Till one day as he traveled
His turban unraveled...*

(Moral: the place to keep a camera when you're carrying it around is in a carrying case. If it's a Kodak camera, then of course it should be a Kodak Field Case. They're beautifully crafted, will protect



your camera for years and years, and dress up your outfit as nothing else can. Prices run little enough for such first-rate insurance against accidental damage. At your Kodak dealer's.)

Repeat

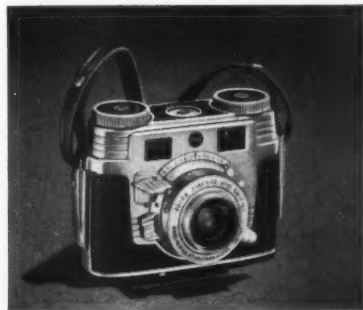
We've said it before and we'll say it again: your best buy in a rangefinder miniature is the Kodak Signet 35 Camera.

Here's what you get for your \$75. First, a superb Kodak Ektar Lens, *f*/3.5, Lumenized. We don't believe there's a finer *f*/3.5 miniature camera lens made... in definition, color correction, sharpness. To hold the lens in precise alignment we place it in a ball-bearing mount. Focusing is smooth with no looseness or binding. Then, the rangefinder, with its spring-loaded V-bearings that eliminate all slack and "play," has the accuracy you need to match the quality of the lens and focusing mount. The body of the Signet 35 is made of die-cast aluminum alloy—tough, rigid, with deep internal bracing.

From here we could go on and on about the big, easy-to-handle rewind knob, the single-window ranging and viewing, the mirror-smooth pressure

for only \$84.50

plate, the exposure computer on the back of the camera, the Kodak Synchro 300 Shutter with its extremely high light transmitting efficiency, the reliability of



the Class X-F-M synch, the automatic double-exposure prevention, and more. Best, of course, are the miniature negatives and color transparencies you'll

get with the Signet 35... the crispest, sharpest, clearest you've ever seen.

We'll say it again. \$75. A best buy. At your Kodak dealer's.

Brief

One of the easiest ways to get stains and markings on photographic prints is to use overworked stop and fixing baths. A Kodak Testing Outfit for Print Stop Baths and Fixing Baths lets you make a quick check on the acidity of your stop bath and the silver content of your fixer. Price, \$1.75. If you use Kodak Indicator Stop Bath, you'll only need the Outfit for your fixer, for your stop bath turns purple when exhausted.

Snooper

In police laboratories, infrared photography reveals fingerprints on a scrap of charred paper. In Hollywood, it gives

moonlight effects at high noon. Doctors use it to look through a patient's skin and see how the veins underneath are doing. Over the timberlands, lumbermen use it to classify their crops. All over the country, smart amateur photographers



achieve unusual and striking pictorial effects with it.

There's nothing new about infrared photography. All it takes is a camera, the film, a filter—and you're in business. Kodak Infrared Film comes in 20-exposure rolls of 35mm film for \$1.10 and in most sizes of sheet film starting with 2 1/4 x 3 1/4, package of 25 for \$2.30. Use the 50-cent Kodak Data Book "Infrared and Ultraviolet Photography" for expert guidance—and a red filter (such as the Kodak Wratten A) when shooting.

THE MODERN FILMS AND THEIR SPECIAL FIELDS

There are so many new Kodak films, we think it's a good idea to print this table again just to keep the record straight. (We printed it first in the March magazines.) You might find it handy to cut out and keep. It would be a good idea, too, to try any of these new films you haven't experimented with yet, just to see what they can do.

Kodak film and sizes:

Kodak Royal Pan—(sheet)
Kodak Tri-X—TX127, 120, 620, 828, 135 (20 & 36 exp.), and packs

Verichrome Pan—VP127, 120, 620, 116, 616, 118, 124, 130, 122, 828 (and film packs)

Kodak Plus-X—PX-135 (20 & 36 exp.)

Panatomic-X—FX127, 120, 620, 828, 135 (20 & 36 exp.)

Kodachrome—K828, 135 (20 & 36 exp.) (Daylight and Artificial Light Types)

Ektachrome—E120, 620, 828, 135 (20 exp.) (Daylight and Artificial Light Types)

Kodacolor—CU127, 120, 620, 116, 616, 828

Experts' choice for:

Extreme sensitivity, difficult light-and-action situations.

Fine grain combined with high speed, superior panchromatic quality, excellent enlargements, all-around use with daylight and flash in normal picture situations.

Microscopically fine grain, good working speed, extreme sharpness of image detail, for finest textural quality and big enlargements up to photomural size.

Miniature color transparencies and stereo, finest image texture and detail, brilliant projection quality.

Miniature and larger roll-film color transparencies, higher film speed, fast action and difficult light situations, easy immediate processing.

Color negatives and album prints, good speed, more exposure tolerance, maximum convenience (daylight or clear flash on the same roll of film).

How to

There's a Kodak Data Book called "Making Service Pictures for Industry." We contend that a man armed with the knowledge contained in its 72 pages and a reasonable amount of equipment can make himself practically indispensable around an industrial plant.

It's not glamour that we teach in this book. Rather we deal with the problem of how to make a camera report facts truthfully, convincingly, efficiently, and economically. This is a vital form of communication *inside* a factory. Ask the factory superintendent who is using photography that way how he ever got along without it.

This Data Book is part of the Kodak Industrial Handbook. Kodak dealers sell the Handbook for \$4. It also contains data books on "How-To-Do-It Pictures," "Photographic Production of Slides and Film Strips," and "How to Organize and Operate Photographic Service Departments." More, it registers you for a service whereby from time to time we notify you of new data books and supplementary articles.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak

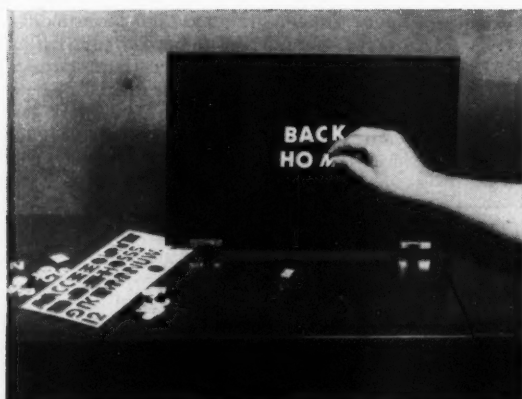
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

MODERN'S HOME MOVIE COURSE: SECTION 9

TITLES PUT LIFE INTO YOUR MOVIES

by MYRON A. MATZKIN and NORMAN ROTHSCHILD

Here Are A Few Ideas And Techniques For Home Movie Titling



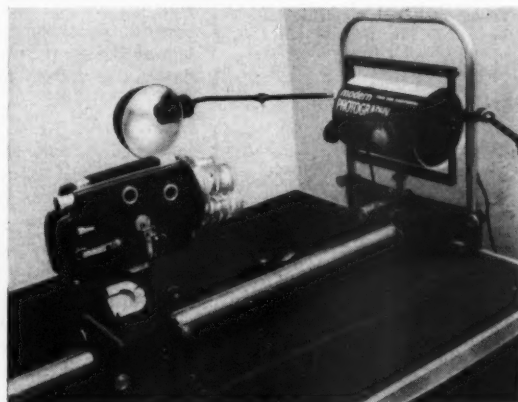
The straight title on a contrasting background is an easy way to start titling. The Magna-Tech Titler, above, also lends itself to animated titles. Letters are first lined up, then removed one at a time, shooting a single frame each time until board is cleared.



Slides can be employed for titles to movies shot in color. Slide is projected on a ground glass screen, lettering added, and exposure based on light meter reading. The Cine Products Titler, above, is designed for use either on a flat surface or mounted on a tripod.



Using a snapshot for your title background adds mood and variety to simple titles. Title is placed where letters will contrast with photograph. Avoid using stills with too much detail. Other backgrounds can be textured material like wallpaper or wood.



The Bolex Titler is equipped with a geared device for making drum titles. However, almost any large can may be used, if your titling setup isn't equipped with a drum. Remember to turn drum slowly enough so that titles can be read by slowest reader in your audience.

MOVIE TITLES serve a kind of double-barreled purpose. Not only do they identify what the audience is about to see, but also serve to set the mood you want your audience to have.

A title adds that professional touch to your films—makes them into an entity with a beginning and an end. Just imagine a book without a title and the reason for titling your home movies becomes apparent.

Titles can be as simple as you like—or you can really let your imagination run away with you. But before we discuss the many kinds of titles you can make, there are a few fundamentals about technique and equipment you'll need to know.

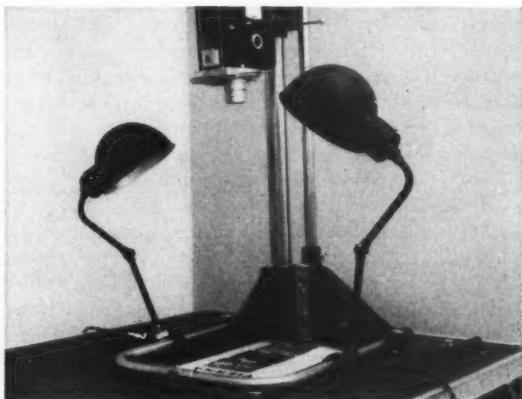
Home movie titling does not require a great deal more equipment than you already own to get professional results. In fact, many professionals shoot their titles in the simplest possible way. The title is tacked up

on a wall, the camera mounted on a tripod, and two No. 1 photofloods are used for illumination (see center illustration, *page 74*). If you have an elevator tripod the center post can be reversed and the hand lettered title board placed on the floor under the panhead, as in the picture on the bottom of *page 74*.

However, you may want the advantages of a regular titling arrangement. One of the simplest is the Magna-Tech Titler (see illustration top *page 72*). You still use a tripod, but the velour material background is inserted in two supporting legs. Cardboard velour-backed letters stick to the background in much the same manner as objects adhere to a flannel board.

Another device for quick, easy titling, is the Mansfield Pocket Titler. It fits right on your 8mm. camera and can be carried in your pocket when not in use. Titles are hand lettered on little cards and inserted in a

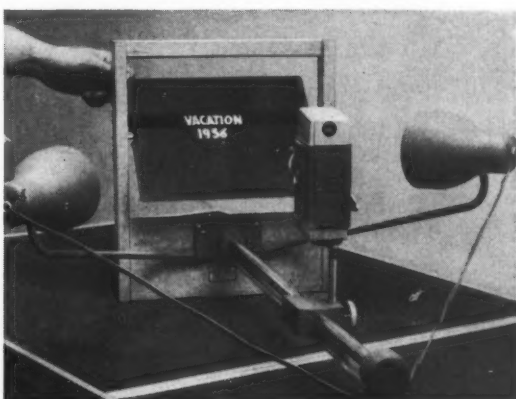
That Will Go A Long Way Toward Improving Your Films.



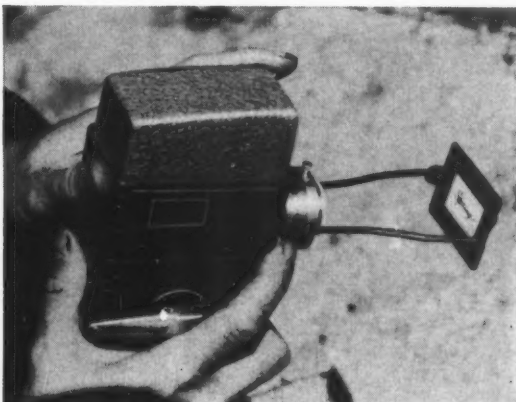
Some titlers can be used vertically. This is especially helpful when using flimsy material like a magazine page as part of the title. Techniques for vertical and horizontal titling are pretty much the same. However, make sure titler is supported solidly when upright.



The great outdoors is full of titling possibilities. Whenever you shoot film look around for road signs, billboards and other markers that tie in with what you are shooting. Chalk writing on a sidewalk and sand writing at the beach can be very effective.

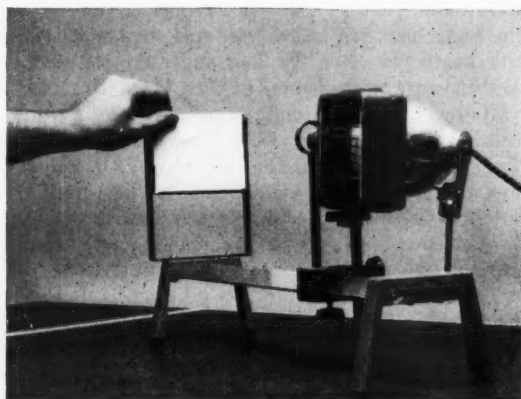


Premier Professional M-2 is equipped with a flip-flop. One title is shot and then board flipped to reveal title on the other side. A substitute is a ring bound notebook. Title pages, and then flip them one at a time. Don't employ too many flip-flops in one film.

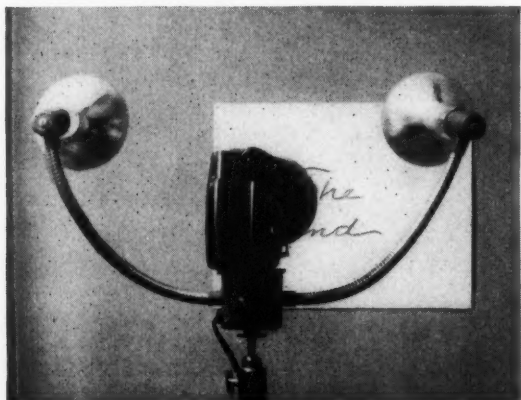


The Mansfield Pocket Titler is a handy piece of equipment that slips into your pocket when not in use. Titles can be created right on the spot with the small cards included with the unit. A built-in close-up attachment provides automatic focusing.

TITLING (cont.)



The Mansfield Professional Titler includes a close-up attachment permanently fixed to the unit. When camera is brought into position, focus and field are automatically set. Title background can also be swiveled on its axis for flip-flop titles. Single flood provides illumination.



Many professionals title their films with this simple arrangement. All you need is a steady tripod, a couple of flood or bar lights, and a wall. Flat lighting is the most effective with hand written titles. If raised letters are used, shadows will add depth.



A tripod can also be employed for titling in the manner shown above. The center post in the elevator tripod is removed and reinserted through the bottom of the gear drive. Adjust legs so that you have enough working room for moving title board around.

holder. Automatic focusing and alignment is assured through use of a built-in close-up attachment. Both units sell for under \$10. A Brownie Movie Titler, selling for \$14.95, is available for all Eastman Kodak Brownie cameras.

More elaborate units are constructed around the optical bench idea. The Mansfield Professional lists for under \$20 and is designed for 8 or 16mm cameras.

A third unit is the 3V Panoramic Titler. It can be employed as a standard titler at home, or for putting titles on film while actually shooting a scene, in conjunction with the 3V Tri-Vision device (MODERN, June 1956). The titler alone sells for about \$30 (see bottom page 75).

A more advanced titler is the Premier M-2 listing at \$37.50. An accessory kit available for the M-2 can turn it into a more flexible unit permitting a variety of titles.

Titlers range in price all the way up to about \$160 for the basic Bolex Titler. The complete unit with accessory kit is priced at \$299. Beyond that the sky is the limit and what you can buy depends largely on your pocketbook.

Your titling board can be almost any size within reason. If you purchase a regular titler, the manufacturer will have determined the size with which you will work. Title board sizes on standard titlers range from around business card size to 7½ x 11 in. and possibly larger, depending on the unit.

If you plan to shoot most of your titles indoors the best bet is to standardize the size. The letters you employ will have something to do with the area you choose. Larger letters require more background. A variety of letter sizes and shapes can be procured from camera and art supply stores. Keep in mind that the background size should be slightly larger than your field of view so that extraneous matter on the sides of the title won't get into the film.

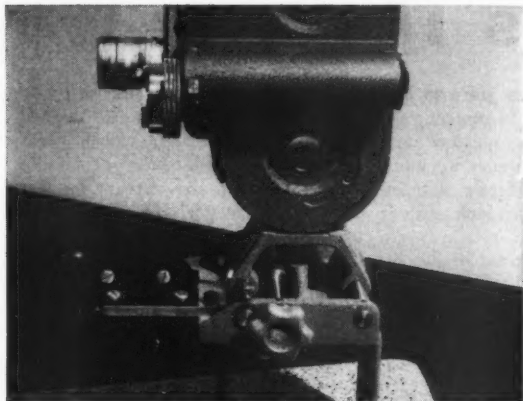
Focusing your movie camera is no problem if you have a focusing lens. Most 16mm cameras come that way. The viewfinder tells you if the title is covered.

Many 8mm cameras are equipped with fixed focus lenses. They often will not render sharp images when photographing closer than 6 ft. at the wider lens opening. The easiest solution is to use a close-up attachment. All supplementary or close-up lenses are rated in diopters, a measurement of strength. Dividing the subject-to-lens distance in inches into 40 gives you the number of the proper supplementary lens needed for a sharp image. If, for example, the subject-to-lens distance is 20 in., you need a +2 supplementary lens. Camera stores stock supplementary lenses in +1, +2, and +3 diopters. The chart below can help you determine the close-up attachment you need.

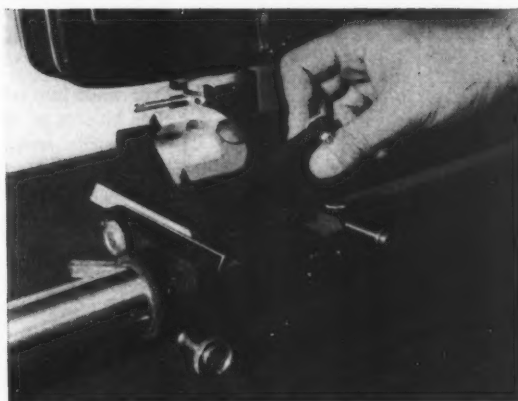
Diopter	Focusing Distance In Inches	Area Covered
+1	40	16 x 12
+2	20	8 x 6
+3	13	5½ x 3¾

Once you have determined your focusing distance and the size of your titling board, the next important step is to correctly (Continued on page 110)

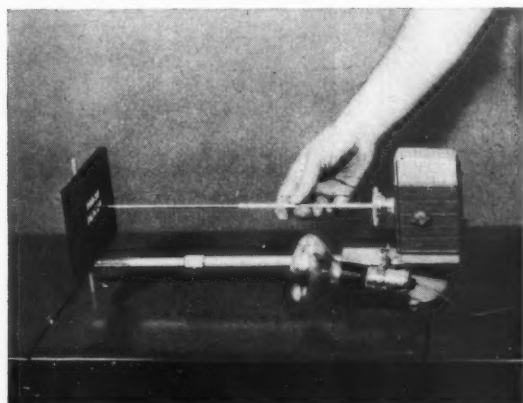
6 Ways To Make Certain Camera And Title Are In Alignment.



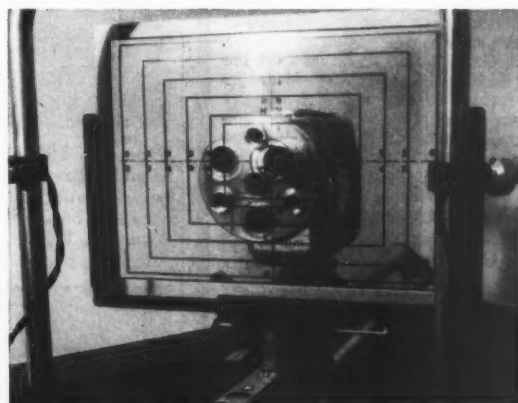
The Cine Products Co. 16mm rackover is designed for either the Bolex or the Bell & Howell. Adjustment is made at the factory on specification of camera to be employed. A rackover insures that the lens will see precisely what the viewfinder sees and can save a lot of trouble.



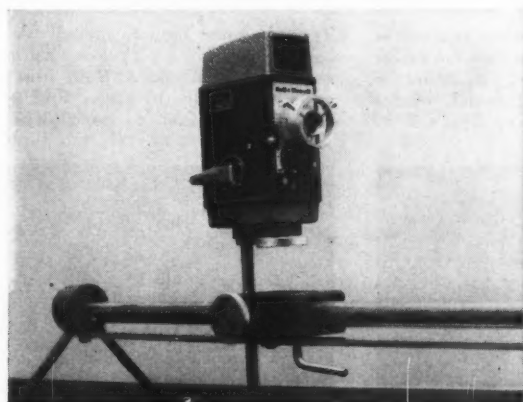
The rackover on the Bolex Titler has two camera positions, depending on the kind of camera used. It will accept practically any camera available in the U. S. Adjustment is made by the owner who simply sets one side pin for the viewer and the other for the lens.



The 3V Panoramic Titler is equipped with a rod that fits into the adapter ring of your camera. The other end of the rod falls on the center of the title. The rod and titler are adjustable for use at distances up to about 18 inches. Letters are held by slotted background.



This plastic screen on the Bolex Titler lines up the camera by centering the lens on the title area. A sheet of clear plastic or glass can be employed to make the aligner. The Bolex Titler is also equipped with a device for lining up the camera optically.



The camera mount on titlers like the Premier Professional M-2 acts in much the same manner as a rackover. The long stem and the tripod screw are set loosely enough to be adjusted. Once the lens has been centered both are firmly tightened and the camera fixed.



The 3V Tri-Vision attachment, on the camera lens, offers a means for obtaining positive centering and trick titles. It is being used here in conjunction with the Panoramic Titler. With this kind of arrangement you can shoot titles while actually filming a scene for your movie.

THE DAGOR STORY



● Why Buy One?

If your camera has an interchangeable lensboard, such as Graflex, Linhof, or any view camera, be sure you equip it with a **GOERZ GOLDEN DAGOR** Lens. Negatives made with this lens will delight the connoisseur. If you already have a standard lens, widen the scope of your camera by adding a longer focal length DAGOR for better perspective in close-ups or portraits. For photography in close quarters get a **WIDE-ANGLE DAGOR** of 100° coverage!

● What About Lens Speed?

Speed in a lens can be obtained only by sacrificing to a great degree depth of focus, angle of view and covering power. The **GOERZ GOLDEN DAGOR** has all these qualities and can produce negatives that are *unmatched by comparably faster lenses*. Today's fast color emulsions, triple speed B & W films and vastly superior lighting are excellent reasons why you should use a medium speed lens. When selecting your lens, don't go for speed—go for quality.

● Covering Power?

The **GOERZ GOLDEN DAGOR** will cover an angle of view of 87°—equivalent to covering a film with a diagonal of twice the focal length. The DAGOR also gives great satisfaction for wide-angle work. A 6" DAGOR, for instance, rated to cover 4"x5" at F:6.8 will cover almost an 8"x10" film when stopped down.

● Color Correction?

The ideal color correction of the DAGOR, combined with its outstanding ability to give even illumination over the entire format, ranks the DAGOR highest among color photographers in all fields. There is no falling off of exposure or fuzziness at the edges, so annoying with inferior lenses when color film is being used.

● Its Construction?

Buy a **GOLDEN DAGOR** and get two lenses for the price of one. Unscrew the front or rear element and you increase your focal length 75% at a speed of F:13. A wonderful portrait and landscape lens with increased perspective! **GOERZ GOLDEN DAGOR** lenses are available from 6" to 12" and **WIDE-ANGLE DAGOR** from 3½" to 6½" in Compur, Rapax and Acme shutters. For example, an 8¼" DAGOR in Synchro-Compur MX sells for \$179.50.

Warning: Beware of so-called "new" or "factory-reconditioned" **GOERZ-BERLIN** lenses; they have not been made in 30 years.

Canadian Distributor: **E. W. BOOTH LTD.**
12 Mercer Street, Toronto, Canada

GOERZ

C. P. GOERZ AMERICAN
OPTICAL COMPANY
INWOOD 96, L. I. N. Y.

Choose Your Slide Binders The Easy Way

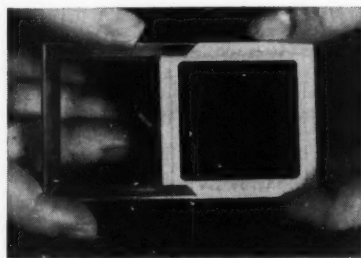
Ever walk into a camera store to buy slide binders so you could protect your color shots from dust, moisture and fingerprints? Many amateurs we know emerge with a package firmly clutched under one arm and a dazed look on their faces.

To take the confusion out of the situation, **MODERN** has divided slide binders with glass or plastic covers into eight different types.

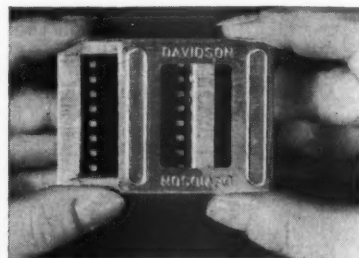
Next, we've listed slide binders made

by all the major manufacturers—again by types. And in each case we've indicated whether the binder is available for 35mm, Super-Slide size, or for the full 2¼ x 2¼-in. size. Except for Type 1, the transparency *must* first be removed from its cardboard mount.

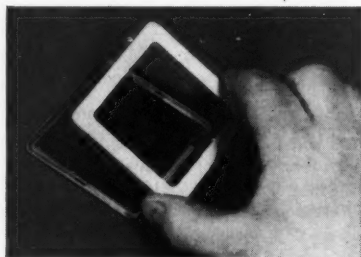
So select the type you prefer from the pictures shown. Then consult this category on the list. Next time you go to buy slide binders it will be easy as pie.—C. W.



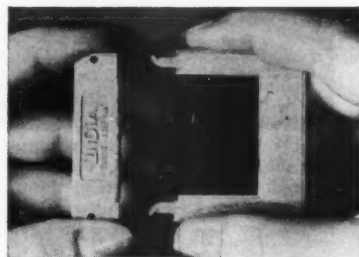
Type 1. Holds original cardboard mount; has either glass or plastic covers. Emde metal binder has glass—accepts Super-Slide (above); also 35mm. End flap (behind slide) folds.



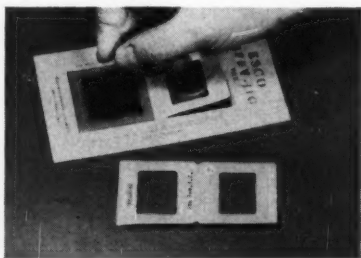
Type 2. The two pieces of the binder slide together, hold film and cover glass. Some are all metal as Davidson Star D for 35mm above (also made for 2¼ x 2¼). Others are part plastic.



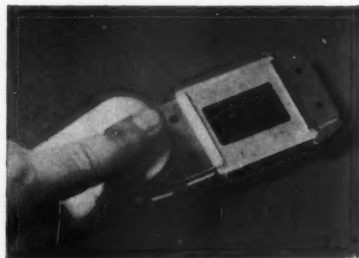
Type 3. Binder closes when two pieces of frame are pushed together. On some, one piece is plastic. Brumberger binder (above) is all metal, comes with glass. For 2 x 2 or 2¼ x 2¼.



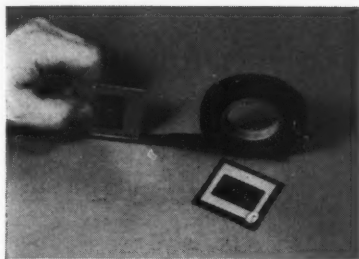
Type 4. Some binders are all plastic. In the Lindia for 2 x 2 (shown) ground metal has been added. Both film and cover glasses are in place. End piece of binder is about to be clipped on.



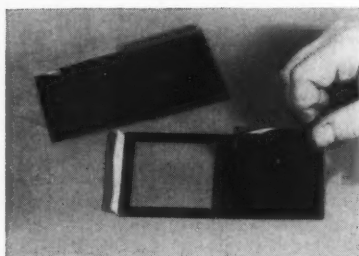
Type 5. A fibre frame, paper masks and glass covers are featured on other binders. Title can be typed on mask of 2 x 2 Esco Type-On-Mount, shown, or 2¼ size. Jiffy Jig, aids assembly.



Type 6. One kind, the all-metal Leitz Pro-Color push-together binder for 2 x 2, can be closed tightly with the Leitz Proloc crimping device. Above, the Proloc is shown in operation.



Type 7. Glass, masks, and binding tape form the classic method. First place film in paper mask. Next cover this with two pieces of special glass. Finally bind the entire sandwich with binding tape as shown. Final result is at right. The proper cover glass, mask, and tape are easily available from your camera store and numerous manufacturers. No problem here, so we have not listed the various sizes available.



Type 8. Glass plus adhesive is the final category. Film is placed between two pieces of hinged glass, then sealed by gummed paper or self-adhesive tape—either of which acts as a mask. In the Filmosto binder for 35mm, $2\frac{1}{4} \times 2\frac{1}{4}$ (see illustration) and soon for Super-Slide size, the black adhesive tape seals by finger pressure. Also shown, the accessory trimming tool for cutting $2\frac{1}{4} \times 2\frac{1}{4}$ film to right size. Though not available for 35mm, the trimmer will come for Super-Slide size shortly.

Which Slide Binder?

Here's your list of slide binders made by major manufacturers. Again the binders are listed by types. And in each case we say whether they're available for 35mm film (2×2), Super-Slide size, or $2\frac{1}{4} \times 2\frac{1}{4}$ film. If you're using 828 film, you'll need a 2×2 binder. But be sure to check carefully that no part of your picture area is cut off when inserted into the binder.

Type 1. Holds Original Card-board Mount

Aireated—Compco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill. (2×2 only)

Emde (20 or 202)—Emde Products, Inc., 2040 Stoner Ave., Los Angeles 25. (2×2 , Super-Slide)

Filmosto (Model D)—Karl Heitz, Inc., 480 Lexington Ave., New York 17, N. Y. (2×2 and Super-Slide)

Fixed-Focus—Villa Mfg. Co., North Chicago, Ill. (2×2 only)

Garco—Garco Products, Inc., New Hyde Park, L. I., N. Y. (2×2 and Super-Slide)

Kimac One Step—The Kimac Co., 46 Havemeyer Place, Old Greenwich, Conn. (2×2 and Super-Slide)

Kimac Protectors—The Kimac Co., 46 Havemeyer Place, Old Greenwich, Conn. (2×2 only)

Type 2. Slide Together

Cenei—Hanimes (USA), Inc., 593 Market St., San Francisco 8, Calif. (2×2 only). Also Studiophot, 2063 E. 4 St., Cleveland 15, Ohio.

Emde—Emde Products Inc., 2040 Stoner Ave., Los Angeles 25, Calif. (2×2 and $2\frac{1}{4} \times 2\frac{1}{4}$)

Esco Magicmount—Erie Scientific Corp., 693 Seneca St., Buffalo 10, N. Y. (2×2 only)

Magnamount—Magnamount Corp., 155 W. 72 St., New York, N. Y. (2×2 only)

Star-D—Davidson Mfg. Co., 2223 Ramona Blvd., West Covina, Calif. (2×2 and $2\frac{1}{4} \times 2\frac{1}{4}$)

Type 3. Push Together

Brumberger—Brumberger Sales Corp., 34-34th St., Brooklyn 32, N. Y. (2×2 and $2\frac{1}{4} \times 2\frac{1}{4}$)

GoldE Permaloc—GoldE Mfg. Co., 4888 N. Clark St., Chicago 40, Ill. (2×2 only)

GoldE Reflex—GoldE Mfg. Co., 4888 N. Clark St., Chicago 40, Ill. ($2\frac{1}{4} \times 2\frac{1}{4}$ only)

GoldE Snapit—GoldE Mfg. Co., 4888 N. Clark St., Chicago 40, Ill. (35mm and 828)

Kwik-Klik—Mansfield Industries, Inc., 1227 W. Loyola St., Chicago 26, Ill. (2×2 only)

TDC Prestomount—Three Dimension Co., Div. of Bell & Howell, 7100 McCormick Rd., Chicago 45, Ill. (2×2 only)

Type 4. Plastic, No Sheet Metal

Lindia—Karl Heitz, Inc., 480 Lexington Ave., New York 17, N. Y. (2×2 only)

Permamount—Realist Inc., 315 W. (Continued on next page)

More...
MUCH MORE

than you hoped for
in a 35mm camera



REGULA

Gipsy

**RANGE FINDER COUPLED
ONE-THROW LEVER TRANSPORT**

The Gipsy gives you luxury 35mm features at a price that's *down to earth!* In every design detail, in *craftsmanship*... it compares with the best. Has coupled range finder... one-throw lever film transport and shutter cocking... *true* helical focusing, complete lens moves... Prontor SVS shutter for all flash and with speeds to 1/300... Steinheil Cassar hard-coated f:2.8 or f:3.5 lens... delayed action... single window range and view finder... and other refinements you'll find only in the finest cameras. Ask your dealer to show you the Gipsy today, or write for literature.

Coupled range finder GIPSY f:2.8, with leather case, only \$64.95

Burleigh Brooks, Inc.
10 West 46th St., New York 36, N.Y.

★
Truly Universal
all cameras, all film, all systems

★
Self-Contained
no boosters, no extra gadgets

★
Ultra-Sensitive
measures low as 1/2 ft. candle

★
Ruggedized
resists damage from shock

the Meter for you!



New WESTON Ruggedized Master III

No other meter compares with the Master for accuracy, convenience, versatility and long life. Everything appears on one simple dial; all lens/shutter combinations, LVS number settings, Polaroid Land settings . . . plus the exclusive A-C and U-O markings which enable you to control each exposure for finest results. Film speeds to 3200. Calibrated to ASA specifications. A really rugged, shockproof meter. It's the overwhelming choice of photographers everywhere. See it at dealers, or write for literature . . . Weston Electrical Instrument Corporation, Newark 5, N. J. A subsidiary of Daystrom, Incorporated.

WESTON
Exposure Meters

the meters most photographers use

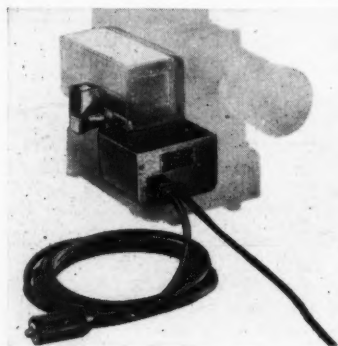
SLIDE PROJECTORS

(Continued from page 43)

projection lens during the slide changing cycle. While this saves eyes from a blast of white light on the screen, it exposes them to the discomfort of alternate pitch blackness and bright screen images. The shutter in the AO Executive is unique in that it interposes a blue filter in the light beam. Thus, there is always a moderate amount of soft light in the room.

Once the tray is inserted in the projector, the only way to locate a slide is by an index number on the tray. On all machines except the GoldE these numbers must be viewed through a small window in the projector housing. Some are easy to see; others are virtually invisible in a darkened room. This is an important point and should be checked. There is no indexing system for the LaBelle.

Most people have had a simple old style slide projector jam up a couple of slides. There is no question that a jam with one of the new projectors can be a real mess. However, the machines did not show any tendency to jam cardboard readymounts so long as the slides



Even accessory changers are succumbing to the trend. Here is an Airquipt model powered by electricity and capable of remote control operation.

SLIDE BINDERS

(Continued from page 77)

Court St., Milwaukee 12, Wis. (2 x 2 only)

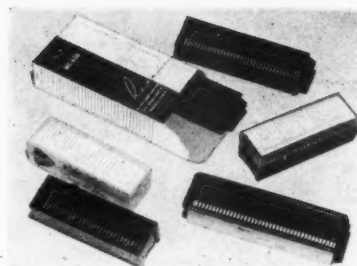
Titanium—Argraph Corp., 134 W. 32 St., New York 1, N. Y. (2 x 2 only)

Type 5. Paper and Fibre

Clay-Adams—Clay-Adams Co., Inc., 141 E. 25 St., New York 10, N. Y. (2 x 2 only)

Esco Type-On-Mount—Erie Scientific Corp., 693 Seneca St., Buffalo 10, N. Y. (2 x 2 and 2 1/4 x 2 1/4)

SVE—Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago 14, Ill. (2 x 2 only)



Plastic slide trays are similar in basic design, differ in size, details.

were straight, and not dog eared. Glass bound slides in good metal, plastic, and fibre frames are also not likely to cause trouble. Warning: Be careful of old fashioned tape bindings. These ravel and are of uncertain dimensions. We would not recommend using them in any of these projectors, particularly the full automatics.

Should you have any reason to turn a projector onto its side, or upside down, be sure to remove the slide tray first. Slides will fall out of the tray—in some situations it is possible for them to fall into the interior works of the projector and cause a serious jam.

Every projector needs occasional maintenance—changing lamps, cleaning condenser lens, etc. Some of the machines show positive genius in design—they are so easy to get into for maintenance. Others are less accessible. Before actually buying a machine, insist that the lamp and condenser lenses be removed so you can see exactly what's involved. This will also offer an intimate view of the internal sturdiness (or lack of it) which may surprise you.

As projectors grow more complex, repairs become a matter for skilled mechanics. It would be foolishness for an untrained person to try to disassemble the mechanism of such a machine as the TDC Robomatic or Revere 888. That can lead only to disaster.—THE END

Type 6. With Crimping Device

Pro-Color—E. Leitz, Inc., 468 Fourth Ave., New York 16, N. Y. (2 x 2 only)

Type 7. Glass, Masks, and Binding Tape

(Available for 2 x 2, Super-Slide size, and 2 1/4 x 2 1/4 from numerous manufacturers)

Type 8. Glass and Adhesive

Filmsto—Karl Heitz, Inc., 480 Lexington Ave., New York 17, N. Y. (2 x 2 and 2 1/4 x 2 1/4. 2 x 2 binders for the Super-Slide size will be available shortly)

One Step—The Kimac Co., 46 Havemeyer Lane, Old Greenwich, Conn. (2 1/4 x 2 1/4 only)

12 helpful hints for trouble-free film loading

Improper film loading can cause a raft of trouble—usually, right in the middle of a roll of film. With roll films, there are at least three common complaints: the film jams about halfway through; you start taking pictures on the paper leader, instead of on the film; there is bad edge fogging due to light getting in the edges of the roll.

With 35mm film, failure to advance is

the most common result of faulty film loading. Have you ever shot 36 exposures on the film tongue?

The Polaroid Land camera has its own peculiar loading hazards, and even such a straightforward job as handling a film pack can go awry if you neglect to handle it *only* by the edges of the metal frame. These loading hints are designed to help you avoid such difficulties.

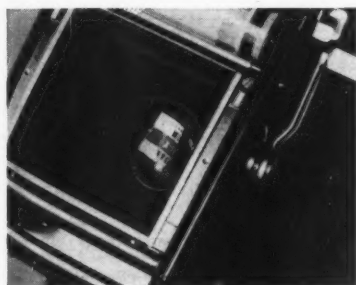
LOADING THE ROLL FILM CAMERA



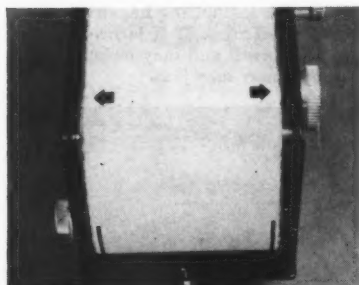
1. It's best not to break the seal until the roll is seated firmly in the spool holding device.



2. Keep finger pressure on the roll to prevent it from unwinding as you feed the paper onto the takeup spool.

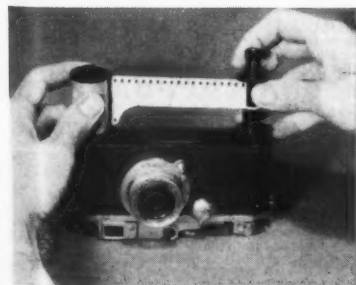


3. Beware the bit of paper which is torn off the seal! This can fall unnoticed into the camera's interior.

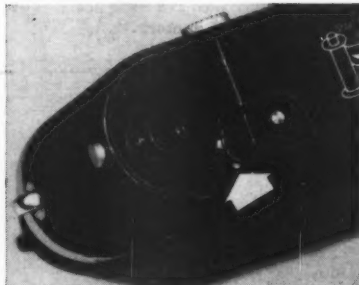


4. With cameras having semi-automatic film advance, be sure to line up the film arrows and loading dots.

LOADING THE 35mm CAMERA



5. Don't pull out too much film from the cartridge. In addition to the film tongue, one or two sprocket holes are all that should be showing.



6. All 35mm cameras rely on a sprocket to advance the film. On the Leica and similar cameras check that sprocket (arrow) engages film hole.

(Continued on next page)

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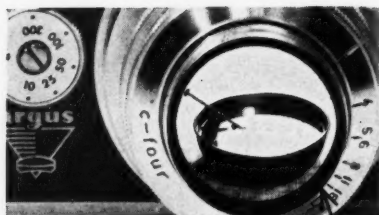


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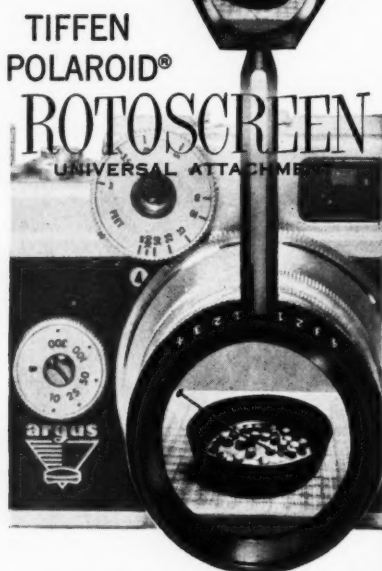
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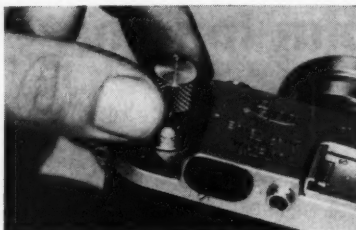
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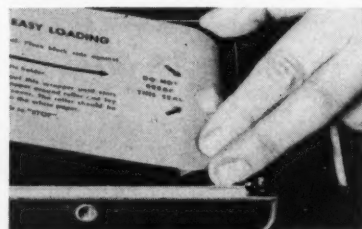
FILM LOADING

(Continued from page 79)

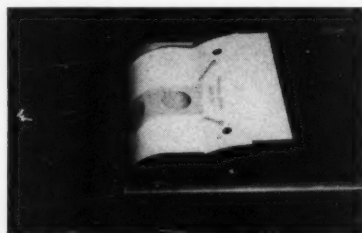


7. As soon as you get the film into the camera take the slack out of the film in the cartridge by gently winding back on the film rewind knob. When you feel pressure, stop. Then, as you advance the film to the first exposure, watch the rewind knob. If it turns, all is well; if not, the film is not advancing in the camera.

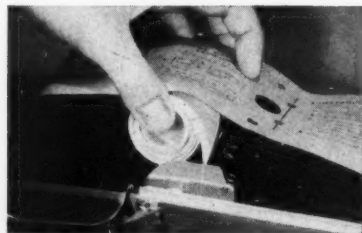
LOADING THE POLAROID CAMERA



8. Be careful not to break the transparent tape seal on the negative roll of the Polaroid film. If it is broken, the film will unroll and may become light-struck; it may also jam.

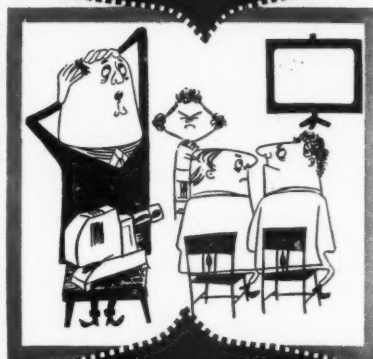


9. There's also a seal on the positive roll; try not to break it as the paper will unroll and be subject to jams. The paper should flow in a straight, smooth line from the positive roll across the inner back of the camera.



10. This is wrong. That "V" wedge of paper which is getting down into the film chamber will cause a jam, may result in ripping the paper in half. Right way is shown in photo 9.

BULB BLOW? SPOILED SHOW?



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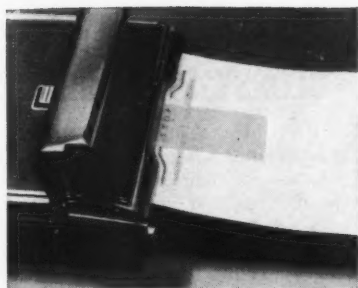
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11. After the film is loaded, pull the paper leader straight out, firmly, until it comes to a stop. At that point you should see the word "Stop" on the leader. Always close the cutter bar before tearing off the leader. If you do not, there will be nothing to grasp in order to advance the film.

LOADING ANY CAMERA

12. Most important of all: Never load any camera in direct, bright sunlight. Today's extremely fast films are easily fogged. With roll film, light leaks in around the edges; with 35mm, it can get in through the velvet light trap on the slit in the cartridge. Always get into the shade. If you can't do anything else, turn your back to the sun, shield the film loading operation in the shade of your body.

I LIKE 2¼ x 2¼ COLOR

(Continued from page 34)

The portrait of Jeanmaire for Evening in Paris perfume represents an afternoon's shooting in the Paramount Studios. Sixteen assistants stood ready to throw on untold numbers of floods or spots. I asked where the nearest window could be found and shot 12 rolls of Ektachrome with my Rolleiflex, back lighting with a transparent material. To make sure I had my exposure right, I bracketed exposures by shooting at least two pictures over and two under the exposure indicated by meter (in case a higher or lower key transparency proved more exciting than the correct exposure). Final exposure was f/4 at 1/10 sec.

Both pictures were made for Hershel Bramson, art director of the Lawrence C. Gumbinner Advertising Agency. It's one thing for a photographer to be creative, but another to have a client who appreciates and encourages it.

I must say honestly that although I use 2¼ x 2¼ color more than 35mm, it's not so much that I feel one is good and the other bad, but rather that I find the 2¼ x 2¼ size fits my needs and photographic problems. I am not in love with any specific camera or size of camera. I am only interested in what the camera can be made to communicate.

—THE END

"BATTERY FATIGUE"
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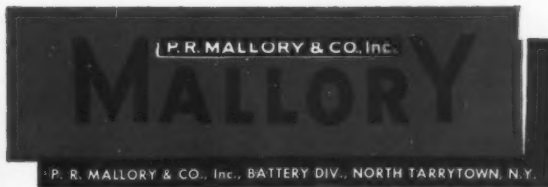


Ordinary batteries get a little bit "wearer" every time they're used—"tire" even when not in use. But with Mallory Mercury Batteries you're always sure of constant, peak power to provide the *perfect* synchronization between shutter and flash that makes a *good* picture!

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Glossy prints, like this Polaroid shot, need three coats. Let each one dry fully before you apply the next coat.



When print is dry, apply your colors in the usual way, as illustrated.



You can also use Marshall Photo-Oil Color Pencils, for coloring detail.

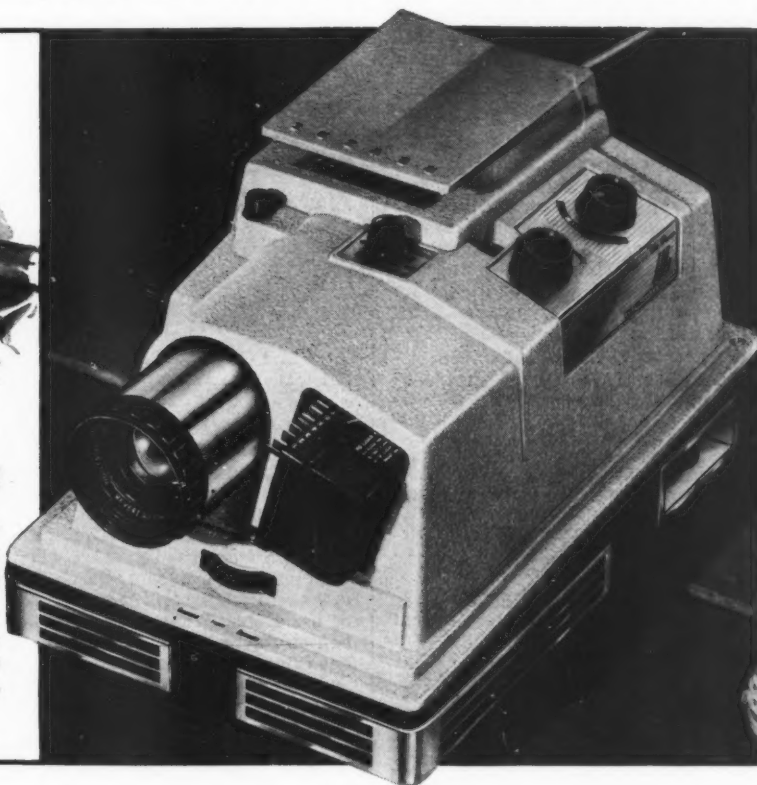
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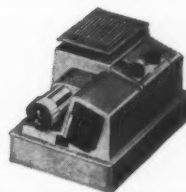
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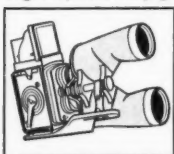
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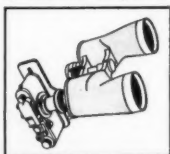
Fans all over the country are "stretching" their normal camera lenses with this marvelous, 7-power instrument to capture pictures they couldn't possibly reach before. Called the BUSHNELL BINFOTO BINOCULAR, it attaches *quickly...easily* to practically any camera. Simple, practical BinoDapters align camera with binocular perfectly... rigidly. They are available for 35mm, twin lens; 8 and 16mm movie cameras. Lens power is increased 700%!

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the CAMERA CLUBS

by MABEL SCACHERI

If you want to instruct beginners without boring older members, try this "teach-em-fast" program at your club.



"You learn such a lot about photography, the pleasant way, when you belong to a camera club," you said to George Greenhorn last summer. With your wiles, you got him to join your club, and he

tells you he knows literally nothing about photography, and will you please have a club meeting soon to discuss the meaning of those funny little numbers on the lens of his new camera?

It happens all the time. Every fall every camera club has, and welcomes, new members, many of whom are genuine George Greenhorns. The problem is how to teach the beginners without boring the old members stiff with club meetings consisting of massive doses of basic photography. Most problems can be solved, if you think hard, and one camera club has thought hard and successfully about the training of beginners.

Last year the teach-em-fast program of the Miniature Camera Club of New York City went over big. And this year, at the Manhattan-Miniature (merger) Camera Club they are repeating the program with redoubled forces. The idea is to divide the beginners into small groups of four or five or six, and give each group a leader, or teacher, chosen from their very best photographers.

A plan for your club, too

It works this way. The club meets every Monday evening, except for the last Monday of each month, which they devote to teaching beginners. Let's say there are four of the beginners who need to be drilled thoroughly in camera operation, how to hold the camera still, when to use a tripod, how to dope out exposure with a light meter.

Bill, an advanced member—and they are fortunate in having a dozen or more first rate amateur photographers in the club—invites the four camera-clumsy new members out to his house. They bring their cameras, of course. There, in a friendly and calm atmosphere, each greenhorn is put through his paces, given practice in operating his camera without film for an hour or

so, and then each is given a light meter and taught to use it correctly instead of theoretically or mystically.

Everybody laughs at mistakes, asks questions without fear of appearing ridiculous. They just won't do that at a club meeting where they feel like lone dumb clucks in a group of photographic experts.

Beginners and the darkroom

On the same fourth-Monday evening Henry has taken to his home, or to a nearby darkroom if that is more convenient, another group of four or five beginners who have mastered camera operation and exposure but still regard film developing as a black art. You may have tried to teach beginners at a regular club meeting by giving them a practice roll of film, blindfolding them, and having them try to shove the film onto the spiral reel of a developing tank. Even the most dextrous citizens can have quite a time catching on to this trick. And when they know they are surrounded by a lot of people who can load a tank in nothing flat, and may even snicker at poor George Greenhorn who has jammed and fingermarked the film... well, it is by no means a pleasant experience.

Printing made easy

Another advanced member takes in hand a small group and shows them how to make contact prints. They have all heard club members talk about hard paper and soft paper and normal paper, and the beginners try to look wise, although they haven't the least idea what is meant by these terms. Too bashful to ask, of course. Don't want to sound silly or dumb. In one evening session of the small group they get some idea of how to look at a negative and judge which kind of paper it requires. By demonstration they see what ails a print made on the wrong kind of paper. It may be that they will seldom want to make contact prints, but certainly it is less expensive to learn about grades of paper by contact printing than by starting out cold with enlarging.

Of course, enlarging is also taught to small groups, and the same group will probably need a number of sessions to wise up on the finer points of dodging and burning in. Few beginners have any notion of "print quality." That is another mysterious term they won't ask about at a club meeting. Or if they do ask, the explanation does not mean very much because there

is no photographic demonstration.

However, if Sam, working with his group, sticks a negative in the enlarger and prints it "straight" a few times, using one exposure for the thin areas, another for the dense areas, even the rankest novice gets the truth driven home: that you simply can't print an unbalanced negative straight, without any print control procedures.

Who does the work?

This small-group instruction works no hardship on the advanced members who serve as teachers. No one of them need take on a group every fourth Monday unless he wishes, for there are plenty of excellent photographers in this club, and perhaps only five or six of the small groups. So the group leaders take turns.

Not all of the groups are made up of beginners in need of technical training. Some of the club members know basic photography, but can't find good picture material, or don't handle their subject matter well even when it does have picture possibilities. So groups of these picture-blind people are taken firmly by the hand and, by car, escorted to a likely spot, such as a nice park, or a waterfront. There the teacher points out good picture material, helps the members organize pictures, shows them how to emphasize a center of interest, how to avoid an unsatisfactory background.

All this is done on a Saturday or Sunday, of course. If the weather is bad, then the makers of dull and dismal pictures bring a few of their prints to the leader's house and he criticizes them, offers constructive suggestions. That sort of criticism is a very different thing from the sassy remarks a judge may make, if he is more interested in getting a laugh from the camera club audience than in considering the feelings of a thinned-skinned beginner.

Do it yourself

So I offer this small-group idea to any other camera club now trying to figure out the best way of handling the beginner problem. Both the Manhattan and the Miniature, when they were separate clubs, tried giving courses in the club meeting-room to all the beginners. Very few of them showed up, although many had held up eager hands when the club president asked how many would like to take part in a basic photography course.

It is a different matter when they have been invited, personally, to come to the home of a group leader. They feel it would not be polite to fail to go. Cutting a class designed for some twenty beginners however, was all too easy. Besides, nobody learned nearly as much and not nearly as quickly or happily.

If you do try the small-group plan in your club, I'd be glad to hear from you and learn how successful it proves to be with your beginners.—THE END

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COPYING COLOR SLIDES

(Continued from page 67)

choice of film. We found that daylight type films gave the best results. Where the original slide was of a low contrast, softly lighted subject, best copies were made on Kodachrome, which is inherently contrasty. Ektachrome gives somewhat less contrasty results.

For slides which are strongly lighted and contrasty, Anscochrome seemed to be the best copying material, as it did not block up in the shadows.

If you are intending to enlarge part of a slide, give thought to the type of film on which it was shot. Sharply focused sections of Kodachrome slides can be enlarged greatly without much loss of detail and with little apparent graininess. This is not the case with Ektachrome, although some enlargement is possible. Anscochrome slides can also be enlarged considerably and well.

Getting the exposure right

The following basic exposure recommendations are based on the use of a Heiland 62A electronic flash unit about 6 in. behind the slide to be copied, as shown on page 66. They will also work with other small speed lights of similar power—about 50 watt-seconds—although you may have to make slight adjustments depending upon the efficiency of the unit. *Basic exposures are:* Anscochrome, with UV 16 filter, f/16; Ektachrome, with 81A filter, f/16; Kodachrome, with 81A filter, f/11-f/8.

These are the marked f-numbers on the lens which should be used. No corrections or computations are needed. The resulting duplicate slides should have approximately the same density as the original. To be sure, bracket your exposures, shooting one each at the next larger and next smaller f-numbers.

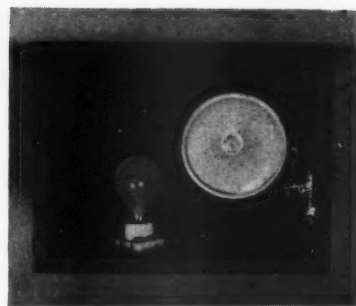
Exposing by sunlight

The Novoflex-Balcap combination can also be used with direct sunlight. Satisfactory results were had when the Balcap was aimed directly at the sun, with the following *basic settings* at 1/25 second; Anscochrome and Ektachrome, f/4; Kodachrome, f/5.6. No filters were necessary, apparently. An incident light meter pointed directly at the sun at the same time indicated an exposure of 1/100 sec. at f/11 for Anscochrome or Ektachrome.

As with speed light copying, it is a good idea to bracket the exposures to assure getting one right.

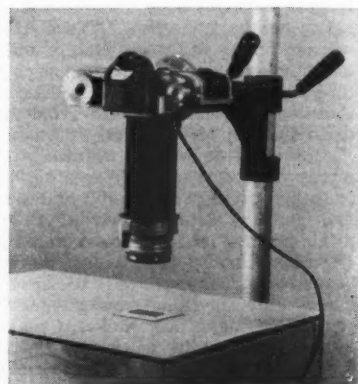
Speed light box is helpful

If you are not using the Balcap, it's most convenient to make a simple light box to hold the speed light, as shown above. One of the low-priced electronic flash units powered by alternating cur-



Top view of light box, lid removed, shows Ascor BA-101 electronic flash at left, and 60-watt focusing bulb. Interior of box should be painted flat black. Diffusing glass window must be accurately positioned above speed light for even illumination.

rent works well in such a rig. The camera is mounted over the box, pointing straight down at the slide, which rests on a little window of Kodak Opalized Glass. A series of mounting holes spaced



Alpa Tuban extension tubes bring lens close to slide to be copied. With single-lens reflex camera, tubes provide simple method, reproducible results.

2 in. apart permits the flash unit to be raised or lowered in order to provide greater or less light intensity. It was found that best results were had with the speed light face 6 in. below the slide. *Basic exposures are:* Anscochrome, with UV 16 filter, f/16; Ektachrome, with 81A filter, f/16; Kodachrome, with 81A filter, f/11-f/8. Bracket exposures for insurance.

Exposure for enlargements

The exposure suggestions given so far are for 1:1 or same size duplicating. If you are cropping and enlarging a part of a slide, the exposure will have to be changed, as follows:

At 2:1 (2X enlargement) open the diaphragm control between 1 and 1½ f-numbers.

(Continued on page 88)

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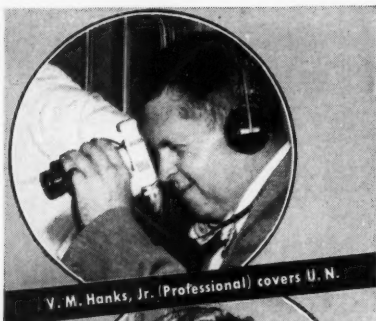


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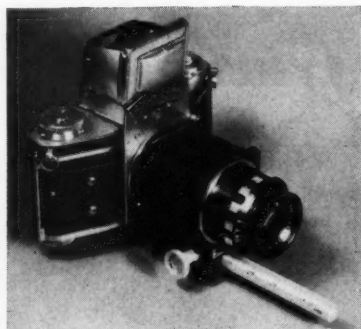
(Continued from page 86)

At 4:1 (4X enlargement) open up 2½ f-numbers.

A fascinating aspect of color slide duplicating is the ability to correct off-color slides, or to introduce a particular color change for some artistic purpose.

Too "warm" pictures can be made "cooler" by one of the bluish light-balancing filters—Wratten 82 series or equivalents, Harrison and Harrison B, or Ednalite CTB types.

Pictures that are too bluish can often be improved by copying through a "warming up" filter—Wratten 81 series or equivalents, Harrison and Harrison C, or Ednalite CTY types.



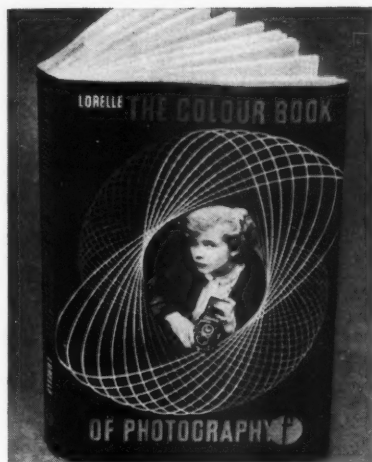
Kopil bellows attachment on single-lens reflex offers wide variety of magnifications. Several such devices are currently available.

For special corrections and effects there's a wide variety of color compensating filters made by Ansco and Kodak, available in various densities of red, green, blue, yellow, cyan, and magenta. These can be placed over the light source, or just between it and the slide.

Some of these filters cut the light considerably, so exposures must be changed. Instruction sheets with the filters generally tell how much additional exposure is needed.

To determine which filter to use, examine your slide through a number which might be of appropriate color. Try the one which appears best visually, plus some others that were close in desirability. The reason for this is that photographic and visual responses are not the same. The visual check will bring you close to the desired effect; including the other filters will help put the results "on the button."

Incidentally, everything we have said applies equally to cardboard mounted and glass bound slides; the glass must be scrupulously clean, however. There is also a slight difference in the point of focus, so be sure to check that with each slide. —NORMAN ROTHCHILD



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the YOUNG photographer

by HARRY A. GOLDSTEIN, APSA

Here are the answers to common autumn problems: how to cover football games; where to write for information on printing; the pros and cons of mixing your own photographic solutions.



Hi there, Young Photographers! The smell of autumn is in the air and footballs are flying. Soon it will be your big chance to shoot football pictures for your school publication or the local newspaper. Your hands

may shake a little as you prepare your equipment for the game. If you are normal, every muscle in your legs will be sore the next day. The excitement should emphasize the fact that your equipment should be in good order and that you plan exactly what to do at the game.

We play most of our football games at night and use a Speed Graphic with focal plane flashbulbs or electronic flash. However, you can make excellent pictures with many other cameras, including twin-lens reflexes and 35mm cameras. Either flash or electronic flash is suitable. We set our Speed Graphics at 18 feet and f/8 to get a depth of field from about 15 feet to 23 feet. The large focal plane bulbs are used with the back focal plane shutter set at 1/1000 sec. With electronic flash we use the front shutter at 1/200 sec. For best results give one and a half times normal development. Whatever your camera—Speed Graphic or other kind—run a test some night before the game using your equipment, and see if the exposure and your techniques are O.K. During the game constantly check your equipment; you may have moved the lens setting or changed the focus in your excitement. Check and double check is a good slogan. At our school we assign an advanced student to each of four cameras. Each person shoots the quarter of the game assigned to him. Practice with your equipment until you can do everything mechanically; in this way you can concentrate on the game. Learn the simple rules of the game. Try to figure out the plays so your camera will be at the right spot at the right time. Experience over a period of fifteen years has shown that girls can shoot football pictures which are as good as those made by boys. Pic-

tures of blurred figures, grass, and light poles are not good football shots. However, do not be surprised or ashamed if you shoot one of the above in your excitement. Remember to obtain a permit or field pass from the proper authority and have sufficient film for that "last" shot.

I will never forget the young man who loaded his film carefully in cut film holders for his first big game. After he loaded the film, the black slide began to worry him. Thinking the film was being scratched by the slide passing over it, he went back into the darkroom. Opening a box of film he took out the sheets of paper from between each film and placed one carefully over the film in each cut film holder.

Another unforgettable experience happened during a football game. This young photographer was deeply interested in the amount of red light given off by a flash bulb. He reasoned that by using a yellow filter over his lens, his film would obtain twice as much light! Needless to say, all his pictures were underexposed.

There is a moral to these stories. Before you try something radically different from what your adviser has suggested as good technique, sit down and talk it over again. That is how progress is made.

How your sponsor can help you

Times pass quickly. By this time, your photo club should be organized and the sponsor selected. If not, get busy. The ideal sponsor is a person who would rather make photographers than photographs.

Orval M. Northam, instructor of graphic arts and photography at the Tucson, Arizona, High School, has written two excellent instructional articles. One is "Contact Printing with Developing-Out Paper" and the other, "Contact Printing with Printing Paper." He has used these with much success in teaching young photographers these fundamentals. Mr. Northam will send copies of these papers to any photography club sponsor or teacher. Please write on official school or club stationery and enclose a self-addressed stamped envelope.

If any other sponsor or teacher is willing to share his experiments or information with others, just write to me. Please enclose a copy of your material. Perhaps the only way to really do justice to the young photographers and their teachers is to write a column on them sometime in the

(Continued on page 50)

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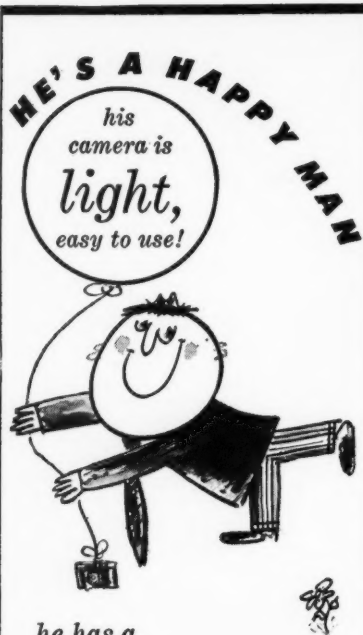
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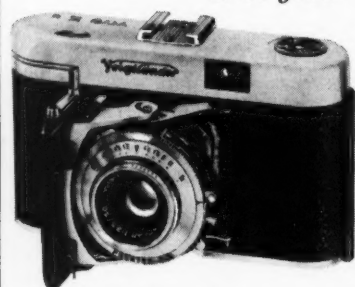
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YOUNG PHOTOGRAPHER

(Continued from page 89)

future. For example, Mrs. Lois Vinette, Instructor of Photography, Hamilton High School, Los Angeles, California, has proven that she is one of the country's outstanding teachers in photography. She is also the sponsor of the Hamilton Photography Guild, the school's camera club. Her students have won many photography prizes and have given photographic service to their school. It certainly would be of interest to all to learn what makes the group of young photographers at her school so outstanding each year.

Questions and answers

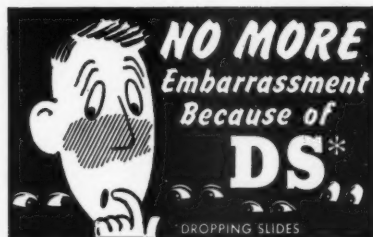
The best photograph is yet to be made. The best way to do anything is yet to be discovered. In telling you of some activity at our schools, we do it only to share experiences and knowledge. Certainly the Badger Camera Clickers of Tucson and their adviser have a lot to learn. The stories of some of our past mistakes prove this point.

"Should you use prepared photographic solutions or make your own?" This is a question that comes before every photo group, and one that is not easy to answer because there are many aspects. Some of the points in favor of making your own solutions are that it is economical when only a few chemicals are needed. Kodak's D-23 formula, for instance, only requires two. Then again, you can have lots of fun making different kinds of solutions and learning the purpose of each chemical. Most young folks are economically minded. The pennies in any club have to go a long way; the money saved on mixing your own solutions will enable you to take that extra shot, and enter it in a contest. However, the use of prepared chemicals leaves all members of the gang free to work in the darkroom or take pictures.

I know a sponsor of a camera club who has a unique problem. Enthusiasm is so high with his group, that in order to get the young photographers to go home, he has to take the fuses out of the electric switch box and plunge the darkrooms into complete darkness. What are some of your problems?

I hope many of you will write to me. Each letter will be carefully read. Those that will be of the greatest interest to other young photographers will be published in this column. Personal answers will of necessity not be possible at this time. —THE END.

Harry A. Goldstein, BA, MA, APSA, has taught photography and has been a school club sponsor for the past fifteen years.



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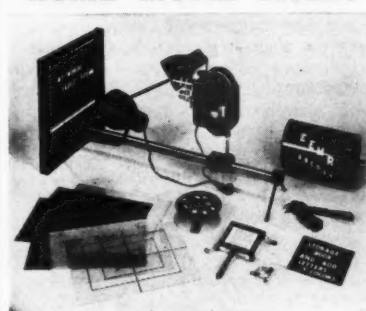
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FILTERS TO USE WITH SHEET COLOR FILMS

The following information applies to transparency-type color sheet films:

If you're shooting with daylight-type color sheet film, use the filters recommended for daylight-type 35mm and roll film sizes on page 64.

For tungsten-type sheet color film, see the list below. Only filters recommended by the film manufacturer are given. Usable exposure indexes may be found in the instruction leaflet packed with each box of film.

With Daylight Illumination: A Wratten #85B filter for both Anscochrome Tungsten Type Professional Film, and Kodak Ektachrome, Type B.

Using Photofloods (new bulbs): For both Anscochrome Tungsten Type Professional Film, and Kodak Ektachrome, Type B, use a Wratten #81A filter. Note: These film combinations will usually give pleasing results with household tungsten lights, though the color transparencies may have a slightly "warm" cast.

With 3200K Lamps, Professional Type (new bulbs). No filter is needed for either Anscochrome Tungsten Type Professional Film, or Kodak Ektachrome, Type B.

Using Clear Flashbulbs, all foil or wire filled types—except M-2 bulbs.

With Anscochrome Tungsten Type Professional Film, a Wratten #81D filter. For Kodak Ektachrome, Type B, a Wratten #81C filter.

I LIKE 35MM

(Continued from page 37)

that there will be no wasted film area. The vertical 1 x 1½ format approximates magazine page size, so I try to shoot vertical for full page reproduction. The proportion of a *Life* magazine cover is much shorter than the 35mm format, but a good transparency can stand the cropping and enlargement.

Perhaps the most important factor in shooting 35mm color is sharpness. I can't overemphasize the importance of a steady camera and accurate focus. A sharp 35mm transparency can be enlarged to amazing size without losing quality. Often you can get better quality than that possible with larger size films. Don't blame the 35mm size if your pictures are unsharp. It may be you, the photographer, at fault.—THE END

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Ways and Means

by **ARTHUR ROTHSTEIN**

Technical Director of Photography, *Look* Magazine

How can new and improved techniques extend creative possibilities? This column evaluates the ways and means for making better photographs.



There are more photographers taking pictures today than ever before. But in spite of the great flow of images from these millions of cameras, there are not proportionately more great and memorable photographs.

There are several reasons for this. One is that the process of making a photograph has become relatively easy and many pictures are taken without thought. Another arises from the many materials available to the modern photographer who often gets confused by the varied devices he can use. Also, our standards of photographic quality are very high today and fewer photographers are able to go beyond that plateau of general excellence.

I am convinced that a thorough appreciation of the capabilities and limitations of the medium will help every photographer raise his work to a higher level of creative expression. I intend to discuss the ways and means for accomplishing this purpose.

There is a definite relationship between the equipment used by the photographer and the style of his picture. This stems not only from the physical nature of the camera, lens and film used, but also from the manner of working which the equipment imposes. As an extreme example, the small, hand-held 35mm camera can be used quietly, with great mobility, under poor lighting conditions. The large, tripod-bound view camera is slower to operate, but makes possible corrections on the negative, and prints of higher quality.

The serious photographer must know all the tools of his trade. He should constantly try and evaluate every new and improved photographic technique, whether it is a camera, film, color process or light, for each innovation may extend his creative possibilities and potentialities.

Weston's technique

A great photographer, Edward Weston, has consistently used a method of making visual statements that is quite simple. His photographs

have influenced many others, but few have understood the profound relationship between the discipline of restraint and the ability to create. Brett Weston, today, carries on in the tradition established by his father, adding to it his own personal way of seeing the world. His creative efforts, too, are closely allied to a basic technique, one of great simplicity.

Weston's way is as follows:

1. Visualization on the ground glass. Cameras used are mainly an 8x10 view and an 11 x 14 when he can afford the film—a 4 x 5 Graflex for people.
2. Medium aperture anastigmatic lenses of longer than average focal length are used. Such lenses have minimum flare and excellent chromatic and spherical corrections.
3. Slow, fine grained film is used for the greatest possible resolution and gradation.
4. The negative is developed by inspection in ABC pyro. Weston maintains that many fine grain developers



Arthur Rothstein and son Robert watch Brett Weston (center) make a photograph at Point Lobos, California.

dissolve the silver and prevent the film from maintaining its maximum resolution. The formula for this developer:

Solution A: water—28 oz.; sodium bisulfite—140 grains; pyro—2 oz.; potassium bromide—16 grains; add cold water to make 32 oz.

Solution B: water—28 oz.; sodium sulfite, desiccated—2 1/2 oz.; add cold water to make 32 oz.

Solution C: water—28 oz.; sodium carbonate, desiccated—2 1/2 oz.; add cold water to make 32 oz.

Chemicals are dissolved in the order given and each solution should be kept in a well stoppered bottle.

For tray development, take two ounces of A; 1 1/2 ounces each of B and C and add 14 ounces of water. Develop about eight minutes at 68 degrees F.

Because of its rapid rate of oxidation, this developer should be discarded at once after use.

(Continued on page 98)

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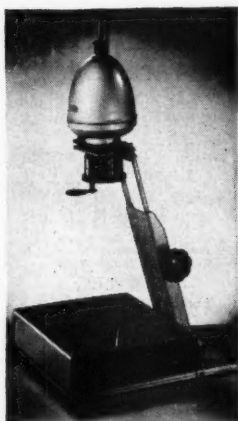
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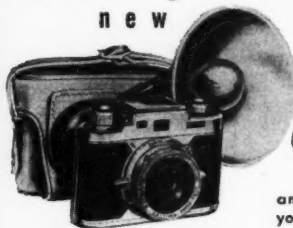
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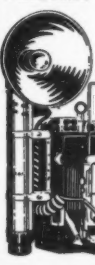
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	127mm Ektar f/4.7	348.	319.	
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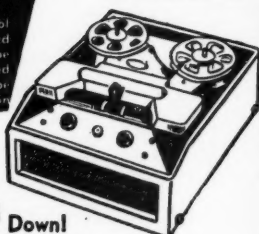
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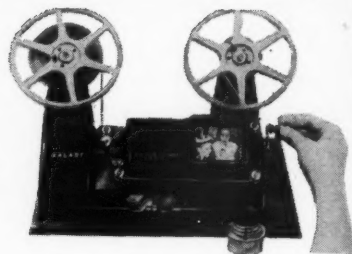
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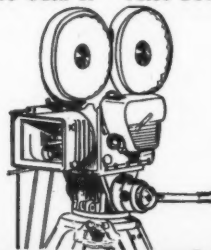
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Producing a 35mm camera with \$300 features and quality, and selling at a reasonable price, was the problem in planning Konica's 100th Anniversary model. Just what made a camera sell at \$300, and could they break that price barrier WITHOUT a sacrifice in quality? The problem centered itself around the question of lens interchangeability, and of shutter types.

While having a battery of lenses to toy with may be an amusing pastime for some. An actual survey found that the average photographer does not use or need the extra lenses. And the interchangeability feature (seldom used, and adding additional lens expense), is the major factor causing the high price of these cameras. Konica decided that this feature was not for the Konica III. This decision led directly to the solution of what shutter type to use. They could now use a between-the-lens-

shutter—less expensive, but with inherent advantages over the focal plane shutter.

In search of a leaf-type shutter of maximum effectiveness, Konica's engineers developed the KONIRAPID MFX shutter. This shutter is sealed-in at the NODAL POINT of the lens system. This critical placement of the shutter insures against uneven exposure at the edges, and permits full synch at all speeds and openings.

The next step in the birth of the KONICA III was the addition of those features that make it one of the smoothest handling cameras on the market today... the AUTOMATIC RAPID FILM ADVANCE, its big BRITE-LINE VIEWFINDER-RANGEFINDER, the SINGLE GLANCE INDICATOR, and the many other features that make the KONICA III the only \$300 camera in the \$100 price field.

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WAYS AND MEANS

(Continued from page 92)

5. After the negatives have been rinsed, fixed, washed and dried, they are printed by contact on chloride paper, using a printing frame. Weston prefers a smooth double weight paper.
6. The print is developed in amidol, mixed according to the following formula: amidol—96 grains; sodium sulfite, desiccated—1 1/2 oz.; potassium bromide—8 grains; add cold water to make 32 oz. Use without dilution and develop 1 to 2 minutes at 68° F. It must be mixed fresh each time.
7. The print is dried at normal temperature between blotters.
8. The final step is to trim and mount the print on a smooth surfaced white card, 13 1/2 inches x 16 inches.

There are no trade secrets in this extremely simple way of working. Anyone can do it. But the photographer must add his personal way of seeing the world. Brett Weston tells me that this technique makes it possible for him to see better and accentuates the visual impact of his pictures.

Veteran views

A vigorous, alert and forthright photographer is Imogen Cunningham, who started taking pictures in 1901. Miss Cunningham's one-man show at Limelight, in New York, brought her east from California, and gave me the opportunity to discuss with her the ways and means of her special approach to photography.

Since she has been actively working with the camera for 55 years, Miss Cunningham's views have an authority and experience behind them which few photographers can equal. I asked her which of the many photographic techniques available to the modern photographer offers the greatest creative potentialities.

Miss Cunningham said that although she started with a large view camera, tripod and glass plates, she believes that for ease of use there is nothing like the modern small precision instruments using 35mm or 120 film. She believes, however, that 35mm requires more technical proficiency than the people who use it realize. The small cameras make it possible for the photographer to place the emphasis on what to say, rather than how to say it. But one should not try to do the careful still life, architectural photograph, or landscape with the small cameras. Miss Cunningham believes the biggest defect of the twin-lens reflex is the inability to change lenses.

Although she claims that there is an unnecessary feeling of superiority about the larger image, Miss Cunningham does use a 4 x 5 Graflex and tripod when required. However, she finds that the new fast emulsions, combined with California's sunlight have made the tripod obsolete. She likes to use Tri-X film and develops all films according to the manufacturer's recommendations. A sharp, well-exposed, full gra-

dation negative is necessary, especially with a smaller camera, in order to get prints of good quality.

Miss Cunningham is a Varigam fan and believes that variable contrast papers are ideal for amateurs, if they will take the time to learn how to use them correctly.

For her portrait work, which she calls "face-lifting," Miss Cunningham uses the DL surface, a pebbly, rough paper. For babies, or where detail is required, she prefers the BT surface, a semi-gloss white stock.

A strong impression is created by Imogen Cunningham, that five decades in photography can be successful, rewarding and satisfying only by seeking out and consciously exploring and using new products and devices which extend the photographer's horizon.

Iford in America

The great British photographic firm, Iford, Ltd. has opened an American subsidiary. This well-established company was founded in 1879 and has been called the Kodak of England, although they prefer to call Kodak the Iford of the United States.

Iford will stock over one million dollars worth of its products here and make them available throughout the country, along with technical service.

Although it has an extensive line of industrial and commercial photographic materials, the serious amateur and professional photographer will find two of Iford's products of special interest.

Iford's HPS film is considered the fastest 35mm emulsion available. A detailed account of this film and its characteristics appeared in the June issue of MODERN PHOTOGRAPHY. HPS film is also available in 120 size and I have found that use of a Phenidone type developer makes possible a remarkably high emulsion speed which produces good negatives at an index of 1600. Incidentally, Iford Research Laboratories pioneered in use of Phenidone as a developing agent.

Another Iford product is their Multigrade paper. This is a variable contrast enlarging paper which comes in two surfaces: glossy and velvet stipple. The contrast of the paper is controlled through the use of three yellow filters. Exposure without a filter is for contrasty negatives and gives the effect of using soft paper. As the intensity of the filters increase, the contrast of the paper increases so that the heaviest yellow filter produces the effect of a hard paper. As with all enlarging papers, additional control of contrast is possible by adjusting the exposure time and the development.

In the works

Three items of interest to the photographer are in preparation. One is a mechanical accessory—a motor drive for the Nikon camera. This device will attach to the camera and is intended to operate by means of a small battery.

(Continued on page 100)

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WAYS AND MEANS

(Continued from page 98)

It will make possible extremely rapid exposure of 36 negatives without removing the camera from the eye and will extend the camera's versatility in production of sequence pictures.

A second product still in the laboratories is the Polaroid sheet film holder. This will be available for use in 4 x 5 cameras and others taking sheet film. Polaroid picture in a minute film will be made for a special holder that is daylight loading. The photographer may expose his film, see the picture, and reload for another exposure. Polaroid's high speed transparency film for making slides is also contemplated for this special method.

Of interest also is the entry into the camera manufacturing field by the Chas. A. Beseler Company, producers of enlargers and projectors. Their camera, a 4 x 5 model of unusual design, featuring a self-capping focal plane shutter, has already been contracted for by the government.

Acutance

This term has appeared frequently in recent photographic discussions and advertising, but few authorities have attempted to define it precisely.

The publication, *Image*, of George Eastman House, in Rochester, New York, presents a survey of the subject by Dr. Fred H. Perrin, of the Kodak Research Laboratories who has been studying the sharpness of photographs for over 20 years.

Dr. Perrin makes it clear that the problem of numerically measuring the sharpness of a photograph depends on how people perceive sharpness. The characteristic which makes a photograph sharp is called acutance.

Dr. Perrin, who coined the word, acutance, from the Latin root, *acut*, meaning sharp, makes several points.

He has found that resolving power is not the only factor involved in the sharpness of the photographic image. Neither is graininess nor the texture of the image.

The important factor which determines acutance is our impression of the abruptness with which the brightness of the photograph changes at the edge of objects within it. Through the use of mathematics and special densitometers, this abrupt discontinuity in brightness may be measured, and the image acutance may be determined.

Here is a new and useful concept in describing the photographic image. In the past there has been much concern with grain and resolving power. Now it appears that definition may be affected by this third factor. It should be recognized, too, that all of the characteristics of the photographic emulsion will vary with the conditions of exposure, development, camera movement, light diffusion and degree of enlargement. But, acutance, as a measurable term, will be another useful guide for the photographer.—THE END

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PROCESSING INCLUDED IN PRICE

8mm 16mm
3 ROLLS \$9.39 1 ROLL \$8.45
5 FOR 15.49 3 ROLLS 25.75
10 FOR 29.95 6 FOR 47.95
8 mm MAG. 25 FT. 16mm MAG. 50 FT.
3 MAGS. 10.95 3 MAGS. 16.50
10 FOR 15.15 10 FOR 22.50

KODACHROME 120 or 620
820 ANSCOCHROME ANSCOCHROME
EXTACHROME EXTACHROME
Factory Packed — 1 YR. EXP. DATE
PROCESSING INCLUDED IN PRICE

3 ROLLS \$4.95
10 ROLLS \$14.95

120 KODACOLOR
1/250 or 1/400 ISO SPEED
PRICE INCLUDES DEVELOPING
MAILING BAGS INCLUDED
1 ROLL \$5.79 10 ROLLS \$15.75
10 FOR 15.75 10 FOR 22.50

GOLDEN GATE COLOR PRINTS

GOLDEN GATE
COLOR PRINTS

8x10—\$1.50 EACH

2 x 3 1/4 19c ea. — ANY 6 for \$1.10
2 1/2 x 3 1/4 23c ea. — ANY 6 for 1.35
3 1/4 x 4 37c ea. — ANY 3 for 1.05
4 x 5 49c ea. — ANY 2 for .90
5 x 7 90c ea. — ANY 4 for 2.90

35mm SLIDE DUPLICATES MID
5 for \$1.00 — 15 for \$2.50

35mm ANSCOCHROME
EXTACHROME
Factory Packed — 1 YR. EXP. DATE
PROCESSING INCLUDED IN PRICE

3 ROLLS \$4.95
10 ROLLS \$14.95

MOVIE KODACHROME
Factory Packed — 1 YR. EXP. DATE
PROCESSING INCLUDED IN PRICE

25 FT. 8mm Film — 16mm 100 FT.
4 ROLLS \$6.65 3 ROLLS \$14.95
10 FOR 15.75 10 FOR 22.50

28 ft. EXTACHROME
35mm — 1957 A.S.A. 32
Price Includes Dev. & Mtg.
8 Free Cents. & 8 Mailing Bags
\$16.25

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HOLLYWOOD 46, CALIF.

DURST COPY CAMERAS
ENLARGERS
(6 Models Available)
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SAVE more, SEE more...

La Belle
automatic 35mm slide projectors

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You Can't Buy a Bad Camera from MINIFILM

GENUINE ONE YEAR GUARANTEE DURING WHICH WE REPAIR AND REPLACE DEFECTIVE PARTS **FREE!** NO OTHER CAMERA FIRM IN THE WORLD ADVERTISES THIS **UNQUALIFIED OFFER.**

**10%
DOWN
10% PER
MONTH**

THE PRODUCT OF THE YEAR

LORDOMAT 35mm CAMERA

Coming to you from Wetzlar, West Germany, cradle of 35mm Cameras. The LORDOMAT is the only precision Germany 35mm Camera with

RAPID WIND LEVER, INTERCHANGEABLE LENSES all COUPLED TO RANGEFINDER.

Feature For Feature... Dollar For Dollar...
It Defies Comparison!

TRADE IN YOUR OLD CAMERA FOR THE AMAZING NEW LORDOMAT WITH THE 200 DOLLAR LOOK.

We will give you a New Lordomat for your Old...

ARGUS C4 OR KODAK SIGNET	AND	OF...4.95
ARGUS C3	10	OF...5.95
KODAK "35" w/RFD OR BOLSEY B2	MONTHLY	OF...6.95
KODAK PONY	PAYMENTS	OF...7.45

IF YOUR PRESENT CAMERA IS NOT LISTED, WRITE FOR GENEROUS TRADE-IN ALLOWANCE. WE WILL RUSH OUR HIGHEST QUOTATION.

- Needle-Sharp f2.8 Lordon Lens
- Prontor SVS Shutter 1 to 1/300 Sec.
- Full MX Flash Synchronization
- Built-in Self-Timer
- Single Window for easier focusing
- Double Exposure Prevention
- Film Speed Indicator
- Click Stop Diaphragm
- Depth of Field Scale
- Detachable Back for easier loading
- Die Cast Aluminum Body
- Rich Pebble Grain Leather Trim

**ONLY
\$99⁵⁰**

DELUXE
METAL-EDGED
EVEREADY CASE
\$9.95

Telordon 10mm f4.5	
Telordone Lens.....	\$69.50
Lordover 35mm f3.5	
Wide Angle Lens.....	59.00
135mm f4 std.	
Telordone Lens.....	99.50
Bolt. Target Finder 35mm, 50mm, 75mm, 135mm.....	34.50



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You can own the finest equipment for 10% down and 10% a month. If you have equipment to trade, use it as the down payment, with the small balance payable in 10 monthly installments... Nobody but Minifilm advertises this easy on the budget plan of purchasing.

- THERE ARE NO ADDITIONAL CHARGES FOR CREDIT, INTEREST, POSTAGE, ETC., TURN TO PAGE 105 FOR OUR HIGH ALLOWANCE FOR YOUR USED EQUIPMENT. IF NOT LISTED WRITE



NEW Leica M-3

Complete line of Leica accessories on same liberal 10-Month Payment Plan.

LEICA M-3 w/Summicron
Coated f/2.0 Lens—\$447.00
Cash or \$44.70 Down and \$44.70 for 9 Months.
LEICA M-3 w/Summarit
Coated f/1.5 Lens—\$468.00
Cash or \$46.80 Down and \$46.80 for 9 Months.
LEICA M-3 Body without Lens — \$288.00 Cash or \$28.80 Down and \$28.80 for 9 Months.

Cash Price	Down	9 Monthly Payments
\$447.00	\$44.70	\$44.70
468.00	46.80	46.80
288.00	28.80	28.80

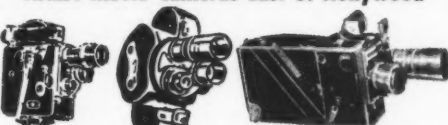
NEW 1956 ROLLEIS

Rolleicord V —
Xenar 3.5 \$134.55
Cash — \$13.45
Down — \$13.45 for 9 Months.

ROLLEIFLEX—Xenar 3.5—
\$217.50 Cash — \$21.75
Down — \$21.75 for 9 Months.

ROLLEIFLEX—2.8 Xenotar
or Planar F2.8 — \$291.50
Cash — \$29.15 Down —
\$29.15 for 9 Months.

FINEST Movie Cameras East of Hollywood



BOLEX SUPREME NEW

- Switar 1" F1.4
- Switar 16mm F1.8
- Switar 50mm F1.4
- & Deluxe Case

\$824.00 — \$82.40
Down—\$82.40 for 9 months.

B & H 70DR with

25mm Berthiot Cinor
Superspeed F1.5 w/
16mm Berthiot Cinor
Ultra W-I-D-E Angle
F1.9 w/75mm Berthiot
Cinor High Speed
Fete F2.5. \$644.00
Complete — \$64.40
Down—\$64.40 for 9 months.

CINE SPECIAL II

w/F1.0 std. Ektar
Lens w/10mm Berthiot
Cinor Ultra
W-I-D-E Angle F1.9
\$1284.50 Complete—
\$128.45 Down —
\$128.45 for 9 mos.

Complete Line of Bolex, B & H & Kodak Cameras and Projectors on Same Liberal 10-Month Payment Plan



1956 RETINA IIC

• Built-in Exposure Meter
• Xenon F.2 in MX Shutter
\$190.00 Cash—\$19.00 Down
\$19.00 for 9 Months
RETINA IIC F2.8 XENON
\$139.50 Cash—\$13.95 Down
\$13.95 for 9 Months

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45M
\$214.75 Cash
\$21.47 Down and \$21.47 for 9 Mos.
45MCR — \$239.75 Cash
\$23.97 Down and \$23.97 for 9 Months

Prices Slightly Higher West of The Rockies



NEW LOW PRICES
1956 Contax IIA and IIAA
FULL SYNCHRO. MODELS
Contax IIA, Sonnar F2—\$208.00
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Contax IIA, Sonnar F1.5—\$318.00
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Contax IIAA, Sonnar F2, built-in exp. meter—\$328.00—\$32.80 Down & \$32.80 for 9 Months.
Contax IIAA, F1.5 Sonnar—\$348.00—\$34.80 Down & \$34.80 for 9 Months.

POLAROID

Highlander
\$49.95 Cash —
\$4.95 Down —
\$4.95 for 9 mos.
Speedliner
\$89.75 Cash —
\$8.97 Down —
\$8.97 for 9 mos.

NEW 700
\$125.00 Cash—\$12.50 Down
—\$12.50 for 9 Months.

B & H ROBOMATIC SLIDE PROJECTOR



\$149.50 Cash
\$14.95 Down
\$14.95 for 9 Months

MOST LIBERAL ALLOWANCE FOR YOUR OLD PROJECTOR

MINIFILM CAMERA CORP.

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PLEASE ENCLOSE ESTIMATED POSTAGE & INS.
EXCESS WILL BE REFUNDED
NO C.O.D. UNDER 10 DOLLARS
PLEASE ENCLOSE 20% ON C.O.D.

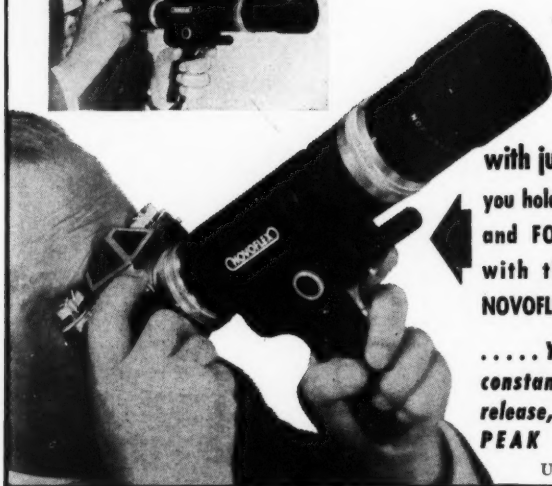
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NEW YORK 36 JU 2-1416 WHERE CUSTOMERS BECOME FRIENDS

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AUTOMATIC TELEPHOTO FOCUSING

THE NEW INVENTION THAT WILL REVOLUTIONIZE TELEPHOTOGRAPHY

- Ideal for SPORTS, WILDLIFE, NEWS, CHILDREN & INDUSTRY!
- You don't have to depend on luck... make every TELEPHOTO SHOT a planned PRIZE WINNER!
- Don't be too late for that fleeting instant!



YOU'RE ALWAYS

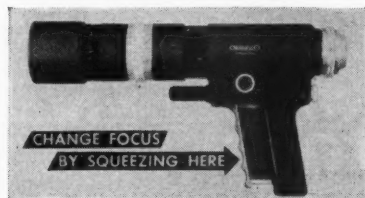
with just **ONE HAND**
you hold your camera steady
and **FOLLOW THE FOCUS**
with this amazing new
NOVOFLEX TRIGGER MOUNT!

..... Your other hand is
constantly on the shutter
release, ready to get that
PEAK ACTION SHOT!

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WITH THE
AMAZING
New

NOVOFLEX
TRIGGER MOUNT

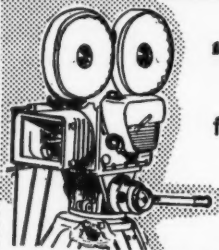


**2 GREAT NOVOFLEX
FOLLOW FOCUS LENSES**

240mm f4.5 249.50
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300mm f5.6 249.50
(FOR SINGLE LENS REFLEX AND LEICA, CONTAX,
NIKON, CANON, ETC., WITH REFLEX HOUSING)

Preferred by PROFESSIONALS



**THE ALL NEW
"AURICON
PRO-600"**
for 16mm Optical Sound-On-Film

- * \$1,165.00 list... for "Auricon Pro-600" Model CM-75 "Double-System" professional picture-camera with built-in features. Also available at added cost is "Single-System" equipment for Optical Sound-Track-On-Film, also View-Finders, 3-Lens Turret, Critical Ground-Glass Focusing, Tele-Finders, etc....
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- * 600 ft. film Magazines, for 16 minutes of continuous "Talking-Picture" filming.
- * Synchronous Motor Drive for "Single-System" or "Double-System" Recording.

Top-Flight new 1956 **AURICON** **SOUND MOVIE EQUIPMENT**

* Auricon Pro-600 Camera-Head	— \$1165.00 Cash	— \$116.50
Auricon Super-1200	— 4652.15 Cash	— 465.21
Auricon Filmagnetic	— 870.00 Cash	— 87.00
Auricon Cine-Voice, Single Lens Mount	— 695.00 Cash	— 69.50
Auricon Cine-Voice, Turret Lens Mount	— 785.00 Cash	— 78.50

* Please write for Auricon Pro-600 price schedule for suggested accessory combinations at special prices.

AND 9 MONTHLY PAYMENTS

MAKE Every Picture A PERFECT SHOT!

NEW IMPORTED GERMAN PHOTOELECTRIC EXPOSURE METER will get a perfect result every time... **WHY SPEND \$30.00?**

THE ACTOPHOT is EQUIVALENT TO THE BEST and all for **ONLY \$12.95**

Price includes — BUILT-IN-INCIDENT LIGHT ATTACHMENT, DELUXE RED PINSEAL LEATHER CASE CHAIN... WITH DIRECT READING SCALE FOR ALL CAMERAS



THE ACTOPHOT PHOTOELECTRIC EXPOSURE METER IS A MUST!

- FOR MOVIE AND STILLS
- FROM 60 SECONDS TO 1/1000th
- ASA 6 TO 400
- INCIDENT LIGHT READING

Only \$12.95

WITH DIRECT READING SCALE FOR ALL CAMERAS INCLUDING POLAROID

Only \$13.95

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Makes every shot... every frame perfect.

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10%
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- MONEY BACK GUARANTEE • 30 DAY TRIAL • 1 YEAR GUARANTEE
- WE WILL SELL YOU ALL OR ANY PART OF OUTFITS BELOW • WRITE FOR PRICES
- IF YOU DO NOT SEE YOUR FAVORITE OUTFIT, WRITE FOR PRICES ON YOUR CHOICE.

Own THE FINEST IN 8mm Equipment

- Like New 8mm Bell & Howell 134TA Turret Camera w/f2.5 ctd lens.
- 1 1/2 f3.5 ctd Tele lens
- 7mm f2.5 ctd W.A. lens
- NEW 8mm KEYSTONE K-109M MAGNASCOPE PROJECTOR built-in splicer and Viewer and case, 750W
- New 30x40 DeLuxe Crystal Beaded Tripod Screen

REG. \$370.00 **SPECIAL \$224⁰⁰**

New STEREO REALIST OUTFIT, Complete

- New Stereo Realist Camera, f3.5 ctd lenses
- New Fully Lined Pigskin Gadget Bag
- New Flashgun
- New Viewer for Stereo Slides
- New Famous Photoelectric exposure meter

REG. \$169.50 **NEW \$134.50**

Complete AUTO ROLLEIFLEX Outfit!

- Like New Auto Rolleiflex, MX, f3.5 ctd Tessar lens
- DeLuxe Carrying Case
- New 2 1/4 x 2 1/4 & 35mm FAMOUS NAME slide projector, 300W, Blower cooled
- New Super Slide Kit—complete—for your color slides

REG. \$314.00 **Special \$149⁵⁰**

New POLAROID HIGHLANDER Outfit

- Polaroid Highlander Camera
- DeLuxe Flashgun for Polaroid
- Photo Electric Exposure Meter
- Fully Lined Pigskin Pro Bag, will accommodate camera and all accessories
- 2 Rolls of Polaroid Film

REG. \$108.00 **Only \$79⁹⁵**

1956 New AUTO PENTACON Outfit

- Brand New Auto Pentacon Camera with f2 Westagon ctd lens
- 100mm f4.5 Iaco Westar Tele Lens
- Famous Photoelectric Exposure Meter
- DeLuxe BC Flashgun
- Fully Lined Pigskin Gadget Bag

REG. \$395.00 **Brand New \$179⁵⁰**

New CONTAFLEX I Outfit

- Latest Model, f2.8 Tessar, M-X, Auto Diaphragm
- New Wide Angle Lens
- New Telephoto Lens
- Fully Lined Genuine Pigskin Gadget Bag
- Famous Photoelectric Exposure Meter

REG. \$220.00 **Brand New \$164.50**

MINIFILM'S Complete KODAK MOVIE Outfit!

- Brand New 8mm Kodak Brownie Movie Camera, f2.7 ctd lens
- Fully Lined Pigskin Gadget Bag
- Famous Photoelectric Exposure Meter
- Liteweight, Sturdy, Folding Tripod

VALUE \$69.95 **All New \$39⁵⁰**

Brand New EXAKTA VX CAMERA Outfit

- New Exakta VX, f2 Preset Zeiss Biotar, Dia.
- w/135mm f4.5 ctd Tele Lens
- Famous Photo electric Exposure meter
- DeLuxe Fully Lined Pigskin Gadget Bag
- DeLuxe BC Flashgun for VX
- Pentax Prism Rangefinder—Extra Ground Glass and Case included

VALUE \$200.00 **SPECIAL NEW \$254⁵⁰**

Imported 4 PIECE LACON 35MM Outfit

- 1—Camera
- 2—Case
- 3—Flashgun
- 4—Photoelectric Exposure meter with case and chain (Value alone \$14.95)

- Flash Synchro
- F3.5—45mm Hard Coated Laco Lens
- Built-in Self-Timer (7 Sec)
- Detachable Back
- Depth of Focus Scale
- DeLuxe West German BC Flashgun
- Shutter B to 1/200 Synchronized
- Die Cast Aluminum Body
- Black Pin Seal Covering
- Beautiful Velvet Lined Cowhide Case

New \$29⁹⁵

Used LEICA IIIF CAMERA Outfit WITH WIDE ANGLE AND TELEPHOTO LENS

- Leica IIIF Camera, w/f2 ctd Summicron
- 35mm f3.5 ctd Summaron Lens W.A.
- 90mm f4 ctd Elmar Lens Tele

VALUE \$322.00 **SPEC. \$349⁰⁰**

8mm MOVIE Outfit #1

- Like New 8mm Bell & Howell Model 220 Camera, f2.5 ctd lens

And

- Brand New 8mm Keystone K70 500 watt Projector
- New 30x40 DeLuxe Screen

Reg. \$130.00 **ONLY \$95⁰⁰**

New 1956 AUTO PRAKTIFLEX FX Outfit

- w/50mm f2.8 Westar lens
- 135mm f4.5 ctd Kreuznach Tele lens
- DeLuxe BC Flashgun
- Famous Exposure Meter
- Complete Single Lens System Outfit

REG. \$202.00 **Brand New \$104⁵⁰**

100' 16MM KEYSTONE Outfit!

- Like New Keystone A9 Camera, f2.5 ctd lens.
- New Famous Photoelectric Exposure meter, leather case.
- New Fully Lined Pigskin Gadget Bag.
- 100' Roll 16mm Kodachrome.

REG. \$154.00 **SPECIAL \$89⁵⁰**

MINOLTA AUTOCORD Outfit LIKE NEW

- Famous Minolta 2 1/4 x 2 1/4 Autocord
- DeLuxe Leather Case
- Nationally Famous Photo Electric Exposure Meter with Case and Chain
- Lightweight Folding Tripod

\$72⁵⁰

New KODAK SIGNET Outfit! (13 Piece)

- w/f3.5 ctd Ektar lens
- Nationally Famous Exposure Meter
- BC Flashgun—Liteweight Sturdy Tripod
- Fully Lined Genuine Pigskin Gadget Bag
- Sunshade—3 Filters
- 2 Rolls Color Film—3 Rolls Tri-X Film

VALUE \$119.00 **Spec. \$89⁵⁰**

Popular ARGUS C-3 CAMERA Outfit Complete WITH PHOTO ELECTRIC EXPOSURE METER, WIDE ANGLE AND TELEPHOTO LENSES!

- Just about everything you need for advanced Photography—and Mikinim! Priced at \$69.95
- S.M. Argus C-3 Camera, Case and Flashgun
- Brand New Wide Angle and Telephoto lens
- Photo Electric Exposure Meter

ARGUS C-3 AND ARGUS 300 WATT PROJECTOR

- Famous Argus C-3, LN
- Case
- Flashgun
- Sunshade & 3 Filters in Leather Case
- Brand new 300 Watt Blower cooled Argus Projector (Newest 1956 Model)

ONLY \$64⁹⁹

Brand New ARGUS C-4

- Famous Argus C-4 Camera with f2.8 ctd lens, cpid rldr, MX Flash sync.

Only \$99⁵⁰

COMPLETE WITH WIDE ANGLE AND TELEPHOTO LENS

Worlds Finest STEREO Outfit

- Brand New EDIXA STEREO III—Just look at these Specs:

- Matched f3.5 ctd Steinheil Cassar lenses
- Built-in Photo Electric Exp Meter
- Coupled Rldr
- Prioritor SVS Shutter
- Built-in Self-Timer
- Auto Rapid Lever
- Stereo Viewer
- DeLuxe Flashgun
- Fully Lined Pigskin Gadget Bag—compact, yet accommodates all equipment
- 3 Rolls Kodachrome Stereo Film, 20 Exp. (Developing & Mounting included)

REG. VALUE \$145.00 **BRAND NEW SPECIAL \$99⁵⁰**

Brand New ARGUS C-4 OUTFIT

- Famous Argus C-4 Camera
- Photo Electric Meter, Leather Case and Chain
- DeLuxe Flashgun
- Pigskin Lined DeLuxe Professional Gadget Bag
- 2 Rolls Color Film
- 2 Rolls Kodak Tri-X
- Shade & 3 Filters

SUPER VALUE \$99⁹⁹

Complete ROBOT RAPID SEQUENCE Outfit

- Brand New Robot Star Camera w/f1.9 Xenon ctd lens
- New Telephoto Lens
- Famous Photoelectric Exposure Meter
- DeLuxe BC Flashgun

REG. \$319.50 **BRAND NEW \$139⁵⁰**
• Uses Standard 35mm Cartridges

Brand New 4x5 CROWN GRAPHIC Outfit Complete

- 45 Crown Graphic Camera
- Kalart Rangefinder
- 135mm f4.7 ctd Schneider Xenar 1/500 sec, M-X Synchro

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Complete HASSELBLAD Outfit

- Like New 2 1/4 x 2 1/4 HASSELBLAD CAMERA w/f2.8 ctd PRESET EKTAR LENS, MX, SYNC.

REG. VALUE \$520.00 **SPEC. \$369⁰⁰**

Lifetime Guarantee 16MM PROJECTOR

- Like New 16mm Bell & Howell "Statesman" Projector 750 watt
- DeLuxe Carrying case
- 16mm Splicing Set
- 400' Reel chest and 9 16mm 400' reels and cans

REG. VALUE \$219.00 **SPEC. \$129⁵⁰**

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TRIAL
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10% PER
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USED Bolex H16 CAMERA OUTFITS

AT LOW... LOW PRICES!

ALL CAMERAS USED, BUT SPOTLESS—BRAND NEW LENSES



OUTFIT I - BOLEX H16
W/25mm Berthiot Clear F1.9
15mm Berthiot Clear Wide
Angle F2.8 75mm Berthiot
Clear Telephoto F2.5
USED \$218 COMPLETE

OUTFIT II - BOLEX H16
W/35mm F1.9 Lytar 16mm
F2.8 Year W.A. Lens
W/75mm F2.8 Year Tele. Lens
USED \$289 COMPLETE

OUTFIT III - BOLEX H16
W/25mm Berthiot Clear
Superzoom F1.5
W/10mm Berthiot Clear
Ultra Wide Angle F1.9
W/75mm Berthiot Clear
High Speed Tele. F2.5
USED \$279 COMPLETE

WE HAVE MANY OTHER USED BOLEX H16 OUTFITS WITH ONE TO THREE LENSES. WRITE FOR LOWEST QUOTES.

USED 16mm Ball & Howell 70 DR. OUTFITS

AT LOW... LOW PRICES!

SPOTLESS CAMERAS WITH BRAND NEW LENSES



OUTFIT I
B & H 70 DR W/ 25mm
Berthiot F1.9 CTD LENS
\$239.00

OUTFIT II
B & H 70 DR W/ 25mm F1.9
W/15mm F2.8
W/75mm F2.5
FAMOUS BERTHIOT
MATCHED LENS SET
\$289.50

OUTFIT III
B & H 70 DR W/ 25mm F1.5
W/10mm F1.9
W/75mm F2.5
BERTHIOT SUPERSEED
MATCHED LENS SET
\$329.00

WE HAVE OTHER USED B & H OUTFITS. WRITE FOR LOWEST QUOTES.

New AUTO PRAKTIFLEX

FX 1956
W/F2.8 WESTMAN, FULLY AUTOMATIC
\$89.50
W/F2 WESTAGON, FULLY AUTOMATIC
\$104.00

Special—W/2.8 TESSAR PS
and 105mm
F4.5 TELE LENS OUTFIT—**\$89.50**
LEATHER EVEREADY CASE—**\$8.50**
SYNCH. FLASH—**7.95**
PRISM FINDER—**13.95**

1956 AUTO EXAKTA VX

BRAND NEW CAMERAS

WITH SPLIT FIELD RFROR PENTA PRISM

WITH F2.8 WESTMAN, FULLY AUTO.

REG. \$296.50. SPECIAL **\$214.50**

WITH F2 ZEISS BIORHAR FULLY AUTO.

REG. \$392.00. SPECIAL **\$289.00**

WITH F1.9 SCHNEIDER XENON FULLY AUTO.

REG. \$392.00. SPECIAL **\$289.00**

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ALL BRAND NEW
Unbeatable Value

for
EXAKTA, PENTACON, ETC.
135MM. KREUZNACH F4.5
FAMOUS GERMAN TELEPHOTO
LENS LIST \$9.99

SPECIAL CLOSE-OUT \$29.50
PRICE BRAND NEW

GIVE YOUR 35mm SLIDES
A PERMANENT HOME



REG. \$33.95
SPECIAL \$9.95

Famous metal storage carrying
case complete with 12 trays... for
TDC, VIEWLEX. Each tray holds
30 slides. **\$14.95**

HERE IS THE EXPOSURE METER
YOU HAVE ALWAYS WANTED!

WE SEARCHED
OUR BUYERS
SECURED AT HOME
AND ABROAD
AT SAVINGS
OVER
50%
NOW
Reg. \$15.95
\$9.95

EXCLUSIVE CLOSEOUT

35mm GERMAN IMPORT

In closing out these fine
precision cameras, the Ger-
man manufacturer made us
promise not to hint his
name. However, after one look at these speci-
fications, it won't take you long to guess.

• AUTOMATIC FILM TRANS. • BUILT-IN SELF-TIMER
PORT LEVER (1/2 Sec. Delay)
• BUILT-IN RANGEFINDER • CUSTOM-FINISHED BLACK
• BUILT-IN EXPOSURE METER • MODIFIED 8-CHROME BODY
• REMEMBER! You can't go wrong. **YOUR MONEY**
back overnight. If you don't like your chops when
you see your lucky purchase.

\$39.95

DELUXE CASE \$9.95
FLASH GUN \$9.95

TAKE Your Choice of ANY ONE
OF THESE 300 WATT
AUTOMATIC Slide PROJECTORS

WITH AUTOMATIC CHANGERS!

SVE Skyline, Airquipt Changer, Case
• AO 300, Airquipt Changer, Case
• Brumberger Auto Rocket and Case
• Mansfield, Auto Changer and Case

ONLY \$39.50

SAVE MORE THAN 50%

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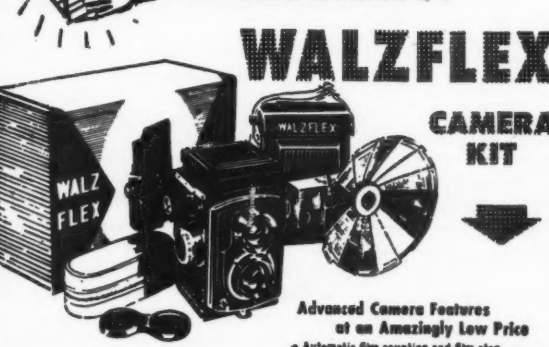
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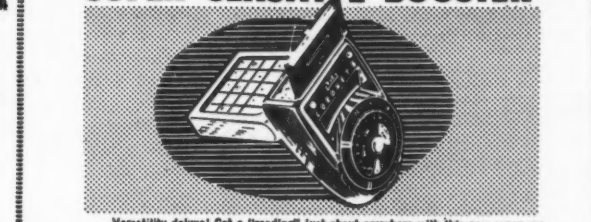
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AVAILABLE LIGHT

(Continued from page 55)

one of the most beautiful effects one can capture on color film. Objects bathed in such light seem to glow almost with luminescence. By the same token, most interior photos made by available light seem to have a more glowing, soft quality than those where a great deal of additional light is added. It is often necessary to add light, but if I can get away with it, I prefer using just what's already available.

Filters are usually necessary for available light photography and a description of what to use for various types of light follows. There have been times when I have turned off or blocked out one type of light when it was mixed with another to give me better results or make photographing less complicated. But generally, you can blend various types of available light with success.

How to use windowlight

I usually use Daylight film (Kodachrome or Anscochrome), though Type A Kodachrome converted to Daylight balance with the Kodak Wratten 85 filter can also give good results. When I have direct sunlight I use no filters. Sometimes when sunlight comes into a room I photograph subjects just out of its reach. In such cases, depending on the warmth of the sunlight and the particular color of the walls it bounces from, I use either a Skylight filter or no filter at all. If the light coming in through the windows contains no direct sunlight, I use either a Kodak Skylight filter or a Kodak CC-10M or CC-20M filter (magenta), depending on just how blue the daylight appears to be. You will have to learn to estimate the amount of blue light present and discover which of the above filters will give the most pleasing correction. One of them should give you the color balance you wish. There are times when I have purposely used no filter in order to create a bluish cast to add to the mood of the picture.

My shutter speeds and depth of field can vary considerably, depending on just how much light is coming in and how far I am from the windows. Sometimes there may be just enough light to manage a lens setting of f/2 at 1/10 or 1/15. Other times, there is enough to shoot at the equivalent of f/4 at 1/25, or possibly smaller lens apertures. The Skylight filter needs no added exposure but the CC-10M and 20M need about a third stop more, so there is virtually no light loss.

Although not recommended by Kodak, I have used blue photofloods as a fill-in light to supplement windowlight. These floods are not so bright as white photofloods and the light they give seems more diffused, so I usually use them directly

on my subjects. Harsh shadows seldom occur. The color balance may be too warm when the interior colors are very warm, but generally the results are good. Bounce electronic flash is even better as a fill-in but you must be careful not to shoot movement that is too fast or you will get ghost images (see *How I Shoot Color With Speed Light*, page 57).

Windowlight plus house lamps

I have often employed windowlight and house lamps combined without any filter when using Daylight Kodachrome film. The effect is one of blue daylight mixed with the orange of the house lamps. This can be effective, colorful, and startling. The combination of blue and orange can give photographs just that extra bit of contrast that makes them exciting and alive. If, for instance, you photograph a person near a window and there are room lights hitting him from the other side, one side of him will be cool blue and the other warmly orange.

The exact effect depends on what amounts of daylight and house lamp light are present. If the balance is primarily daylight, I might still prefer to use a Skylight filter or a Kodak CC-10M or 20M filter (magenta) to give balance that eliminates most of the blue daylight. If the major part of the light is from house lamps, I might use a Kodak CC-5C, 10C or 20C filter (cyan), letting the daylight areas just go bluer. There are times when the balance of the daylight and house lamps matches so evenly, that perfect color balance is achieved. This, however, is the exception, rather than the rule. When the major portion of light is from house lamps, I might also use Type A with a cyan filter, letting the daylight areas go quite blue.

Fluorescent lamp problems

Shooting with fluorescent light is a bit tricky, but it is possible with filters to avoid getting the usually greenish, greenish-yellow or greenish-blue casts that almost inevitably occur without filters. There are three general types of fluorescent lighting: cool white fluorescents, warm-tone white fluorescents, and daylight fluorescents. When using Kodachrome Type A with standard cool white fluorescents, I have tried Kodak's recommended filter combination of CC-40Y (yellow) plus CC-30M (magenta) and found that the results were just a trifle too greenish. After considerable experimentation, I decided that a CC-30Y plus a CC-40M produced better results. This decrease in yellow filter density and increase in magenta filter density gives what I consider to be the correct color balance. In cases where the backgrounds are very bluish, yellow

(Continued on page 110)

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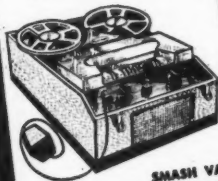
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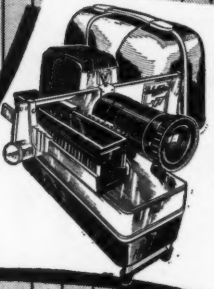
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Ektar Vx, 12.8 Tessar, P.S. 6"	279.50	179.95
Ektar Vx, 12.8 Tessar, 6"	249.50	149.95
Contaflex 12.8 RF 6"	169.00	69.95
Contaflex II, 12.8 c, R.F.	199.50	109.95
Contax D 12.8 Biotar	199.00	84.95

35mm CAMERAS

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Argus C4, 12.8 6"	59.50	54.95
Bolsey B-2 RF, case & flash	66.50	27.95
Bolsey C22 13.2 Reflex RF 6"	99.50	37.95
Canon IV-S2, 11.8 6"	284.00	149.95
Contessa, 12.8 Tessar 6"	142.50	69.95
Graphic 35, 13.5 6"	89.75	49.95
Kodak Pony 828 14.5 C"	29.50	10.95
Kodak Pony 135 14.5 C"	29.75	13.95
Kodak Retina II 12.8 Xenon RF	127.50	49.95
Kodak Retina III 12.8 Xenon RF	190.00	109.95
Kodak Signet 13.5 6"	92.50	39.95
Minolta A, 13.5 6"	49.95	30.95
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Voigt Vitessa 12 RF MX	127.50	69.95
Voigt Vitessa 12, 12.8 MX B.J.M.	159.50	99.95
Voigt Vito II 13.5 6"	54.50	18.95
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Rolleicord IV 13.5 Xenar MX 6"	60.95	39.95
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AVAILABLE LIGHT COLOR

(Continued from page 106)

or green, the use of a CC-40Y plus CC-50M seems to give the best results. Using Type A Kodachrome with standard warm white fluorescents and Kodak's recommended CC-10Y (yellow) plus CC-20M (magenta) filters produces excellent results. In cases where there was a mixture of cool white and warm-tone fluorescents, I have tried an in-between choice of CC-20Y and CC-30M and achieved fine balance. I have not photographed too much with daylight fluorescents, but I found that Kodak's recommended CC-20B (blue) filter used with Daylight Kodachrome worked well, though a CC-10B also seemed to work in some cases.

Fluorescent plus windowlight

I have never photographed in color using this combination, but I would imagine that if the windowlight were fairly warm in quality and if the fluorescents were the daylight type, one might get a decent color balance using Daylight Kodachrome and a CC-10B or CC-20B (blue) Kodak filter. With Type A Kodachrome and cool white or warm-tone fluorescents, the various combinations of yellow plus magenta filters (mentioned in the section on photo-

graphing by fluorescent light) would in all probability kill the over-bluish effect one normally gets. Try it.

House lamps and flood lamps

I have not used this combination very often, but good results can be obtained with Type A Kodachrome. The most important question is how much of each type of light source is present. Working this way I bounce the floods off the ceiling or walls. If the walls are white or neutral gray and the major part of the illumination comes from the bounced floods, I use no filter, since the film is balanced for photofloods. If the walls are yellowish or buff or pinkish, I use one of the bluish Kodak light balancing filters such as the 82, 82A, 82B or 82C to counter the excessive warmth of the reflected bulbs. These filters would also take care of balancing the warm house lamps. As for exact specifications as to which filter to use, that would again depend on the color of the bounced flood light and the amount of house lamp light (tungsten) already in the room. If the greater part of the illumination comes from the house lamps, using one of the bluish light-balancing filters will also help. The results could be a slight bit warm, but then I generally prefer a warm effect to a cool effect if I have a choice.—THE END

MOVIE TITLING

(Continued from page 74)

center the title. First make sure that the title is in the middle of the board. Many cameras have some kind of parallax correction system that compensates for the difference between what the viewer sees and what the lens actually covers at extremely close focusing distances. You may have to go through a trial-and-error period before you actually hit on the precise correction. Make sure that you standardize lens to title board distance.

A more accurate way to determine the precise center of your title is to use an aligning rod of the type shown with the 3V Panoramic Titler on page 75. One end of the rod fits snugly into the adapter ring on the lens and the point falls where the center of your title should be.

A rackover device is another way of lining up the titler properly and with the least amount of fuss. The camera is mounted on the rackover and the viewfinder lined up on the title—giving the exact field of view. Then, the rackover is shifted so that the lens occupies the position formerly held by the rackover.

Make an aligner

Some titlers are equipped with a clear plastic sheet that has been etched with

the exact size of the title area. In the center of the scribed area is a circle whose diameter corresponds to the diameter of the normal lens on your camera. The camera is moved in close enough so that the lens is centered precisely on the scribed circle. It is then moved back to shooting distance. Centering remains accurate because a camera mounted on a regular titler travels in a fixed plane.

You can make this kind of aligning device by drawing the area of your title board on clear glass or plastic. Diagonal lines drawn from the corners of the rectangle locate the center of the title board. A compass is then used to scribe a circle equal to the diameter of the lens. The glass is then laid over the title board and the title lined up. Next, the lens is lined up on the glass. When you are ready to shoot simply replace the clear glass with the title board so that it occupies the exact position of the aligning device.

Now that we've given some thought to positioning and focusing the title, let's take a look at the title itself. Just what makes a good title? The simpler the title is, the more effective it will be. Supposing you took a trip to Cape Cod this summer. One title might read *The Jones Family Takes a Trip to Cape Cod*. A bit long and tough to crowd on a small title board. But cutting it down to some-

(Continued on page 114)

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Bolsey B, f3.2 ctd	54.00	22.50	19.95
Canon IV, f1.8	384.00	189.50	121.50
Contessa, f2.8 ctd	159.50	84.95	67.50
Contaflex I, f2.8 ctd	169.50	87.50	67.50
Contaflex II, f2.8 ctd	199.50	157.50	109.95
Contax D, f2 Biotar	292.00	84.95	67.50
Contax II, f2 Sonnar	84.50	67.50	50.00
Contax III, f2.8 Sonnar	169.50	87.50	67.50
Contax IIIA, f1.5 Sonnar	318.00	209.00	188.00
Contax IIIB, f1.5 Sonnar	348.00	215.50	199.50
Exa 12.8 Westar	85.00	42.50	37.00
Exakta V8, f2.8 Tessor	325.50	174.50	139.50
Exakta V8, f3.5 Tessor	286.50	119.00	99.50
Exakta V8, f2 Biotar Preset	298.00	179.00	149.50
Exakta V8, f1.9 Xenon	398.70	239.50	184.50
Auto			
Leica IIIA f2	81.50	73.50	63.50
Leica IIIC f2	110.00	93.50	83.50
Leica IIF f3.5 Elmar	177.00	104.95	89.50
Leica IIF f3.5 Elmar	227.50	136.00	122.95
Leica IIF f2 Summicron	336.00	156.50	140.95
Graphic 35, f3.5 case & flash	66.00	54.00	44.50
Kodak Signet, f3.5	75.00	49.50	36.95
Kodak 35, f4.5	85.00	52.50	42.50
Kodak Retina IIIC, f2 ctd	190.00	130.50	109.95

2 1/4 x 2 1/4 REFLEX

Ciroflex D, f3.5 ctd, Sync	85.50	47.75	29.75
Ciroflex E, f3.5, Sync	99.50	44.00	28.50
Hoffler IIA, f3.5	125.00	99.50	69.00
Hasselblad, f2.8	379.50	239.50	191.50
Minolta Autocord, f3.5 ctd	99.50	67.50	54.50
Rolleiford III, f3.5 ctd	149.50	72.50	54.95
Rolleiford V, f3.5 ctd	149.50	89.50	72.50
Rolleiflex, f3.5 Tessor, sync	123.50	99.50	79.50
Rolleiflex, f3.5 Tessor M-X	229.50	145.50	119.95
Rolleiflex, f2.8 M-X	291.50	216.50	169.50

EXCLUSIVE NEW LOW PRICE PRECISION IMPORT AMIFLEX II

Sharp f3.5 coated lens. Full focusing. Sync. ALL-METAL. Complete with CASE & STRAPS. Reg. \$4.50



BRAND-NEW 29.95

5.00 DOWN
1.50 post & ins

ORIGINAL CARL WETZLAR

7x50 CENTRAL FOCUSING binoculars. Adjustable bridge. Coated optics, complete with case and straps.

BRAND NEW 29.95 Plus 10% FET
1.35 post & ins



1955 IMPORTER'S DISCONTINUED MODEL BRAND NEW EXA VX

With f2.9 coated lens and waist level finder! Synchro. Focal blade shutter. Reg. \$5.00



BRAND NEW 49.95

case 7.95
1.35 post & ins

With f2.8 coated Westar in click stops \$3.50

Save \$308—Brand New Precision German-Import



ASTRAFLEX 35

f2.8 coated ZEISS TESSAR and ZEISS PRISMA SCOPE. Focal plane shutter speeds to 1/1000. FLASH & STROBE sync.

BRAND NEW 88.50

case 9.75
1.50 post & ins

SAVE ON THIS COMPLETE 4x5 DEJUR PROFESSIONAL

with 5 1/4" f4.5 ENLARGING LENS

Takes negative size from 35mm to 4x5. Metal negative carrier; 3-element condenser system. List \$172.90.



Used 109.50

shipped express

EXTRA SPECIAL OFFERING MINILUX EXPOSURE METER

Precision German import, ASA & DIN. Meter w/ memory. Incident light—while supply lasts.



BRAND NEW 4.95

CASE & CHAIN FREE
45c post & ins

1 1/2" f1.4 AMITAR

Super-Speed Tele. Fits all 8mm movie cameras. Click stops, precision foc. mt. Specify camera.



BRAND NEW 19.95

case 75c
85c post & ins

8mm f2.8 AMITAR EXTREME
WIDE ANGLE 24.95

PRESS CAMERAS

	NEW	A-1	B-1
2 1/4x3 1/4 Busch, f4.5 CRF	149.50	105.00	72.50
2 1/4x3 1/4 Pacemaker Crown Graphic, f4.5 CRF	347.00	172.50	124.00
4x5 Ann Speed Graphic, f4.7 Ektar cpld RF	122.50	109.00	89.50
4x5 Busch, f4.5 CRF	239.50	167.50	89.50
4x5 Ann Speed Graphic f4.7 Ektar Sync cpld RF	132.50	117.50	89.50
4x5 Pace Speed Graphic f4.7 ctd Ektar, Sync CRF	147.50	109.00	89.50

MOVIE EQUIPMENT

8mm CAMERAS	NEW	A-1	B-1
B & H 220, f2.5 coated	49.95	36.50	28.00
B & H 252, f2.5 coated	49.95	36.50	28.00
B & H 134, TA, f1.9	159.95	109.50	89.50
B & H 172 A, f1.9 coated	199.95	134.50	117.50
DeJure Fade-a-matic, f2.5	74.50	67.50	50.00
Cine Kodak Mag, f1.9 ctd	149.50	99.50	62.50
Cine Kodak Reliant, f2.7	52.50	44.50	34.50
Revere 88, f2.5 coated	127.50	92.50	77.50
Revere B-41, f1.9 coated	142.50	95.00	81.95
Revere B-43, f2.8 coated	142.50	95.00	81.95

8mm PROJECTORS	NEW	A-1	B-1
500w B & H Monty 253	35.00	44.50	34.50
500w B & H Revere	109.00	89.00	69.00
750w DeJure	169.50	99.50	72.50
750w Keystone K-10	99.50	73.50	59.50

16mm CAMERAS	NEW	A-1	B-1
B & H 200 T, f2.5 ctd	174.95	155.00	122.00
B & H 70 DA, f1.9	199.95	134.50	117.50
Cine Kodak Special II, f1.9	995.00	772.00	659.00
Pathe Super 16, f1.9 ctd	499.00	262.95	212.00

16mm PROJECTORS	NEW	A-1	B-1
750w Bolex G-8-16	353.00	279.00	235.00
750w B & H 273 A	199.95	139.50	120.00

USED ENLARGERS

4x5 DeJure 1, f4.5 cond	99.50	72.50	58.50
2 1/4x2 1/4 Exact 66, f4.5 cond	142.75	94.50	79.50
2 1/4x3 1/4 Federal 470, f4.5 cond	142.95	97.50	85.50
2 1/4x3 1/4 Federal 389, f6.3 Diff	43.95	34.50	26.50
35mm Federal 135 f4.5	54.95	45.00	32.50
35mm Focomet 1-C f4.5	183.50	136.00	114.50
4x5 Solar 126, f4.5 cond	114.50	77.95	67.50

35mm SLIDE PROJECTORS

	NEW	A-1	B-1
300 W TDC Mainliner, BC	59.50	42.50	27.00
300 W TDC 2 1/4x2 1/4 Duo	67.50	42.50	29.00
300 W TDC Model D, BC	67.50	44.50	28.00
500 W LaBelle 55, BC	95.00	58.00	42.25
500 W LaBelle 75, BC	154.95	91.50	67.50
500 W Golde Manumatic, BC	56.50	38.00	22.00
300 W Golde Reflex (2 1/4x2 1/4)	46.95	34.50	27.00
300 W SVE strip film, case	17.50	14.50	11.50

The above listing is published as a fair price guide. Not all items are necessarily available at all times in both A-1 or B-1 condition. ORDER EARLY.

FREE WRITE for the Sterling-Howard News Letter. Interesting reading for both amateur and professional photographer.

STERLING-HOWARD

Dept. SM-10
561 East Tremont Ave
New York 57, N. Y.

AWON FILM WHOLESALESAERS!

108-M West 29th Street
New York 1, N. Y. LACKAWANNA 4-4376

This 1957 dated film is in its original sealed package fully guaranteed by the manufacturer. Day. or Tung. Price includes processing & mounting (35mm).

Size	Lots of 3—EA.	Kodachrome	McGregor Color	Vitacolor
8mm x 25' dble. roll		\$2.90	\$2.25	\$2.30
8mm x 25' dble. mag.		3.60	3.50	3.50
16mm x 50' mag.		5.40	5.35	5.25
16mm x 100' roll		8.00	5.50	5.35
35mm x 20 exp.		2.70	1.85	1.79
35mm x 36 exp.		4.00	3 for 6.50	3 for 6.50

COLOR-FILM MFR. PACKS UNDER AWON LABEL!!!

LATE 1957 DATE Price includes Processing & Mtg.
All Kodachrome filters can be used with this film.
8mm x 25' dble. \$2.25 ea. 3 for \$6.50.....6 for \$12
35mm x 20 Exp. \$1.79 ea. 3 for \$5.25.....6 for \$10
16mm x 50' Mag. \$5.40 ea. 3 for \$16
16mm x 100' roll ASA 32 \$8.00 ea. 3 for \$24
8mm dble. or 16mm x 100' roll \$5.50 ea. 3 for \$16

KODACHROME Kodak Proc. Incl. for all.

All in Original Pack Daylight or Tungsten.
16mm x 100' roll O.D. \$5.95
16mm Kodachrome, O.D., 50 ft. Mag., Day. \$4.25
16mm x 50' mag., super X \$2.50 ea. 3 for \$6.75

USE KODACHROME TYPE A FILTER—TUNG

35mm MCGREGOR Color or DYNACOLOR '57 date. Proc. & Mtg. Inc.
36 Exp. 3 for \$6, 6 for \$11
20 Exp. 3 for \$5, 6 for \$9
12 Exp. 6 for \$4.75

BULK FILM SPECIAL

1—Brand New Daylight Film Loader
100—fresh dated negative film
5—film cartridges
\$5.95

CONTACT PAPER

1,000 sheets
10 x 10", SWSM, #1 or #4
\$5.00
Sent Express Collect
ANSKO Color Negative
35mm x 112" Tung. \$5.00

AERO EKTACHROME

ASA 80
35mm x 20 exp. cart.
3 for \$2.25
6 for \$3.75
Proc. not incl.

Fresh KODAK Negative Safety
Kodak Plus X or Super XX, Microfilm, Infrared, Ansco Supreme or Background X
\$1.98 each
FREE: 100' of ASA 24 with each 100' of above.

SPECIAL OFFER! Slightly outdated
AERO EKTACHROME
ASA 32 • 35mmx75'
\$4.95

THIS MONTH'S SPECIALS
• 5x7 Stainless Steel Trays, Brand New.....3 for \$4
• 120 & 620 Kodachrome, Kodak Proc. Incl. 3 for \$3.75
• Telephoto Lens, 8mm, 112", F3.5.....4.95
• Wide angle lens, 7mm, 112", F3.5.....4.95
• Cardboard Stereo Mounts 100 for.....3.50
• 1000 for.....1.00
• Ansco 35mm Cardboard Mounts.....1.00
• 1000 for.....1.00
• Daylight BULK FILM LOADER & 5 cartridges.....4.95
All film O.D. unless otherwise stated.
20% DEP. on all C.O.D. PLEASE U. S. Express

AERIAL FILM Recent date! In original metal containers.
LINAGRAPH Ortho Weston 24, 35mm x 100' 98c ea. 3 for \$1.10
INFRARED (Weston 50) 98c x 75'.....\$4.00
54" x 20'.....2 for \$1

KODAK XX
5 1/4"x20'.....2 for \$1
5 1/4"x25'.....1.20
5 1/4"x35'.....1.20
7"x125'.....\$ 5.95
9 1/4"x75'.....7.95
9 1/4"x200'.....14.95
KODAK TRI-X
5 1/4"x20'.....2 for \$1
5 1/4"x25'.....1.20
5 1/4"x35'.....1.20
7"x125'.....\$ 2.98
9 1/4"x75'.....7.95
9 1/4"x200'.....14.95

16mm x 400' BULK KODAK
ASA 24—Your choice of single or double perforation \$6.95

ANSCOCHROME. 1957 DATE ASA 32
35mm x 100' (orig factory pack).....\$30.00
35mm x 20' (orig factory pack) w/loader.....7.99
35mm x 20 exp.....4 for 4.98
120 or 620.....3 for 3.00
16mm x 100' roll (incl. proc.).....\$8.25 3 for \$24.00

SPECIAL AWON OFFER! Bulk Film Special
35mm x 100' Kodak TRI-X.....\$3.50
35mm x 100' B&W ASA 24.....8.95
35mm x 100' Kodak Ortho Pos film.....\$1.50
35mm x 100' Ansco ASA 50.....\$1.50
16mm x 400' Positive Film.....\$3.99

35mm Fresh Bulk Negative Safety
Kodak Plus X, Super XX, Kodak Weston 24 or DuPont #1, #2 or #3—100'.....\$1.98 ea. 400'.....\$7.50

35mm x 20 Exp. Cart.
Plus X or Super XX.....6 for \$1.50; 12 for \$2.50
or Tri-X or Infra Red.....4 for 4.98
or Microfilm

Send 25c for complete 36 page catalog listing all photo equipment at unbeatable prices!

FRESH MOVIE FILM

1957 dated, fast, fine grain, panchromatic ASA 50. Prices include new fast processing service.
8mm x 25' dble. roll.....\$1.10
BOLEX 8mm x 100' dble. roll.....3.50
16mm x 50' mag.1.75
16mm x 50' mag. Plus X or XX.....2.00
16mm x 100' Ansco.....2.75
16mm x 100'.....2.50
16mm x 100' Kodak Plus X.....2.95
16mm x 50' roll, Plus X.....1.50
16mm x 100' Kodak Super XX.....3.25
8mm Mag. B. & W.2.00

BULK MOVIE

8mm x 400' dble. \$5.95 8mm x 1000' dble. \$22.00
Camera spooled... No processing
8mm x 100' dble.\$1.79
8mm x 25' dble. 7 for price of 6!.....60c ea.

SIZE	54 Rolls	27 Rolls	15 Rolls
16mm x 25'	\$8.95	\$4.95	\$2.75
16mm x 50'	19.95	10.95	5.95
16mm x 100'	49.50	29.50	17.95

*Camera spooled
Black & White Movie Film Processing Service
8mm x 25' dble.\$1.00 ea.
16mm x 50'.....\$1.00 ea.
16mm x 100'.....\$1.00 ea.

AERO EKTACHROME FOR MOVIE FANS—ASA 40
8mm x 100'—\$4.75 16mm x 100'—\$4.75
3 for \$13.25 Proc. not Incl.

LAST MINUTE CUT FILM SPECIALS!

4 x 5 Ansco Process 25 shts. per box. 100 shts—\$3.00
4 x 5 Infrared 100 shts—\$3.00
8 x 10 Ansco Process Pan 100 shts—\$3.95
Kodak Film Packs, #520 (2 1/2 x 3 1/4) Plus X or XX 6 for \$5.50
Kodak Matrix (10 shts) 10x12—80c 11x14—\$1.25
16mm x 50' Mag., Orig. Kodak Pack, Neg.\$1
16mm x 100' Roll, Kodak Super-XX, Neg.\$1.75

COLOR MOVIE FANS

For those who desire the utmost in color equal to the best color you have ever used! Price includes Proc.
8mm x 25 ft. double. \$2.25 ea. 16mm x 100 ft. \$6.75 ea.
8mm x 100' dble. roll \$6.75

SPECIAL PURCHASE!

Brand New WESTON MASTER II Exposure Meter
Reg. \$33.45 SPECIAL... \$17.95
complete with leather eveready case

★ ★ FREE! ★ ★

With every order of \$25 or more — Except Kodachrome — you get a FREE 1 year subscription—\$4 value—to Modern Photography or another Camera magazine of our choice.

ANSKO COLOR 1956 DATE

Daylight or Tungsten
35mm x 112'.....\$18.95
35mm x 50'.....8.95
35mm x 27 1/2'.....6.95
35mm x 20 exp. in metal cart. 1.20 ea.
6 for \$5.50 12 for \$10
35mm x 50' Tung.....\$6.95
35mm x 20 exp. Tung.....6 for \$20
620 Tungsten.....6 for \$2.00

Aero EKTACHROME ASA 40

with 1 1/2 gallon processing kit
5 1/4 x 20'.....\$5.95
5 1/4 x 40'.....\$7.95
7 x 18'.....\$5.95
9 1/2 x 40'.....\$9.95
35mm x 37 1/2'.....\$5.95
EXTRA—Free compensating filter with any of above.
SPECIAL—4 1/2 gallon Ektachrome processing kit \$3.95

Bulk ANSCO COLOR daylight

or Tung. #534 1955 DATE
35mm x 100'.....\$11.95
35mm x 50'.....6.50
35mm x 27 1/2'.....4.00

8mm KODAK SUPER XX

ASA 100 • Proc. Incl.
25' dble. \$1.35 100' dble. \$3.95
Buy 6—One Extra Free

McGREGOR B&W MOVIE FILM

• Fast—ASA 50 • Fine Grain
• Prices include processing
8mm x 25' dble. roll.....\$1.50
16mm x 100' roll.....3.00
8mm Bolex, 100' dble.4.95
• BUY 6... GET ONE EXTRA... FREE!

CUT FILM SPECIALS

4 x 5—original box of 25 sheets—3 boxes for \$3.50
Your choice of KODAK Infra Red; DUPONT X-F Pan; ANSCO Tri-X Ortho.
4x5 EKTACHROME, Type B, 10 shts. per box \$2.25
6x10—original box of 25 sheets—\$2.50 per box
Your choice of KODAK Infra Red; DUPONT X-F Pan, Arrow Pan; ANSCO Super Pan Portrait, Process, Comm. Ortho, 3 for \$6.50.
Ansco Color Day, or Tung. (10 shts. per box)
4 x 5.....\$2.00 ea. 6 for \$9
6 x 10.....\$3.95 ea. 3 for \$10

SPECIAL PURCHASE—LIMITED QUANTITY

8x10—Original Box of 25 sheets—\$1.98 ea.
DuPont Process; Kodak Contrast Process Pan
10x12—Original Box of 10 sheets—98c
Kodak Contrast Process Pan.
11x14—Original Box of 12 sheets—98c
Kodak Portrait Pan.
12x14—Original Box of 10 sheets—\$1.75
Commercial Ortho.

FREE Brand New Miniature Spy Camera Complete w/case

Smaller than a pack of cigarettes, yet it actually takes clear, sharp photos. Free on request with every order of \$10 or more, except Kodachrome or Anscochrome.

AEROEKTACHROME HIGH SPEED—ASA 32 CAMOUFLAGE COLOR FILM

at ridiculously low prices!
Used by USAF to detect camouflaged areas.
35mm x 20 exp...3 for \$1.50 Processing
35mm x 75'.....\$3.50 Not Incl.

HIGH SPEED MOVIE ASA 200, '58 date, Proc. Incl.
8mm x 25' Roll.....\$3.45 ea. 3 for \$7.05
8 or 16mm x 100' roll.....\$7.05 ea. 3 for \$20.20

FREE on request with every roll of 35mm color film 1 roll of 20 exp. 35mm B&W film!

PAPER SALE

CONTACT PAPER—less than 1¢ a print
4x5 Haloid, SWGL, F5, (100 shts.).....89c
10x10" SWSM #1, 4.....1 box (100 shts) 98c
6x6x11" B&W Copy.....1 box (100 shts) 1.20
18x22" LWSM #1, 2.....1 box (50 shts) 1.98
20x24" LWSM #1, 2.....1 box (50 shts) 1.15
KODAK 35mm x 100' LWSM #1.....2 for \$1
Ad-type Lw Flex. 8M, 40"x30", #3.....\$2.00

SPEED GRAPHIC CARRYING CASE

Rugged, steel-reinforced fibre construction. Fitted for 4x5 Graphic, holders, flashgun, reflectors, flashbulbs, film.
Orig. Cost \$39.95. AWON PRICE.....\$7.95

Amazing results with LANTERN SLIDE PLATES

These are exposed and developed just like contact or enlarging paper. After developing, these plates can be used in your slide projector or mounted in a frame and backed by any colored paper for the effect you desire.
36 glass plates per box
2x2.....2 boxes for \$1 3 1/4x4.....2 boxes for \$1
11x14.....6 per box \$1.50

Fresh ASA 50 Aero Ektachrome

35mm x 20 exp.....\$1.50 ea. 4 for \$5
Processing included
35mm x 40' Bulk.....\$5.00; 35mm x 75' Bulk.....\$7.50
35mm x 75' Bulk plus 4 1/2 gal. devel. kit.....\$10.00

BRAND NEW!

For 8mm, 16mm and 35mm
MORSE G-3 DEVELOPING OUTFIT
List \$28.50 AWON PRICE—\$21.75

Please include postage with all your orders.

20% DISCOUNT on all new cameras, projectors, etc. before you buy. Offer good low price with this ad.

AWON FILMS

108-M West 29th Street, New York 1, N. Y.

AWON PHOTOGRAPHIC WHOLESALERS!

SUMMER SALE OF EDITING EQUIPMENT!

	Reg.	SALE
Mansfield 8mm Action Editor	\$39.95	\$18.95
Mansfield DeLuxe 8mm Action Editor	59.50	23.95
Mansfield DeLuxe 8mm Portable, w/case	46.00	23.95
Bala 8mm Action Editor	56.75	29.75
Craig 8mm or 16mm Portable w/case	79.50	53.95
All Editors Include Rewind, Spicer & Baseboard		



Brand New FEDERAL Enlargers CLEARANCE CLOSE-OUT SPECIAL

	List	SPECIAL
35mm 135C, f4.5 lens.....	\$34.95	\$34.95
Model 240, Diffused, f7.9	7.25	4.98
FOR 2 1/4 x 3 1/4 NEGATIVES		
No. 260, Diffused, f6.3	\$29.95	\$20.95
No. 270C, Diffused, f6.3	27.95	27.95
Carrying case for 260 or 270	7.25	4.98
No. 280C, Cold Light, f6.3	35.00	37.10
No. 311, Std. Cond. f4.5	79.50	46.00
FOR 4x5 NEGATIVES		
No. 450, Diffused, f4.5	\$119.95	76.65

Like New

ELECTRONIC FLASH OUTFITS

Unconditionally Guaranteed

	Reg.	AWON PRICE
Ultrablitz Expert IV, A.C. or Batt	\$70.00	\$46.95
FR Model 2, AC or Batt	54.95	37.95
IR Model 3, AC or Batt	54.95	36.95
DeJure Baby Blitz	39.50	26.95

Brand New!

ELITAR Movie Lenses

• Hard coated • Color corrected
• Finest Precision Craftsmanship

In D Mounts For Most 8mm Cameras

	List	AWON PRICE
6.5mm, f1.9, W.A., Fixed	\$44.95	\$29.95
7mm, f2.5, W.A., Fixed	29.95	17.95
1 1/2", f3.2, Telephoto, Fixed	12.95	8.95
1 1/2", f2.5, Telephoto, Focusing	26.95	15.95
1 1/2", f1.9, Telephoto, Focusing	38.95	24.95
1 1/2", f1.4, Telephoto, Focusing	49.95	29.50

For Kodak 8mm Mag. Movie Cameras

6.5mm f1.9, W.A., Fixed	49.95	33.50
1 1/2", f1.4, Telephoto, Focusing	54.95	34.50

In C Mounts for 16mm Movie Cameras

17mm, f2.5, W.A., Focusing	34.95	23.50
13mm, f1.5, W.A., Focusing	89.95	62.95
3", f2.5, Telephoto, Focusing	42.50	25.95
3", f1.5, Telephoto, Focusing	99.95	69.50
3", f3.5, Telephoto, Focusing	32.50	19.95

NEW EXPOSURE METERS

The New **SEKONIC LEADER**, complete with case & chain. **AWON PRICE—\$6.50**
New **SEKONIC COMPACT**, complete with case. Reg. \$9.95. **AWON PRICE—\$6.50**

NORWOOD DIRECTOR M-2

List \$32.50 **AWON PRICE—\$23.95**

DEJURE DUAL-PROFESSIONAL

List \$26.95 **AWON PRICE—\$17.95**

G.E. DW-68

List \$26.50 **AWON PRICE—\$17.95**

Like New **WESTON DR Direct Reading**

List \$18.00 **AWON PRICE—\$12.95 incl case**

Case for any of above—\$1.95

Brand New! 40% OFF!

SUNRAY ENLARGERS & EASELS

	Reg.	AWON PRICE
Zenith 35mm, Dble. Cond., 2", f4.5 lens	\$74.50	\$45.00
Same, Less lens	59.50	36.00
Master Craft 23, 35mm to 2 1/4 x 3 1/4", f6.3 lens	47.50	29.00
Arnold D, Cond. & Diff., f4.5 lens, 35mm to 2 1/4 x 3 1/4"	87.50	53.00
8 x 10 Easel, Steel, w/scale	5.50	3.30
11 x 14, Easel, Steel, w/scale	7.75	4.80

EXCLUSIVE—RADIANT Portable Tripod Screens Crystal beaded 1956 Model

With new VYN-A-FLECT fabric. These screens are guaranteed for life—drip-proof, fungus proof, and washable. No other screens at these prices have all these higher-priced features.

	Val	SPEC.		Val	SPEC.
30 x 40	\$24.95	\$9.95	37 x 50	\$31.95	\$14.95
40 x 40	26.95	10.95	50 x 50	33.95	15.95

are shipped **EX. EXPR.** collect postage

Screens are shipped R.R. Expr. collect postage

AMAZING AWON TRADE-IN SALE!

We need used cameras! We need them so desperately that we are forced to make this unprecedented offer.

Simply send us your camera—any make, any model—regardless of condition, age, or original purchase price. The credit we offer will entitle you to buy any brand new item of equipment listed below at AWON's tremendous "trade-in" price!

35mm CAMERAS

	Reg.	YOUR COST
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Contax 11a, f3.5, self-timer	261.00	195.75
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Edixa Model C, f2.8	49.50	37.10
Graphic 35, f3.5, ctd., w/case & flash ..	89.50	67.10
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Kodak Retina 111C, f2 ctd., MXF,	190.00	142.50
Kodak Signet 35, f3.5, ctd.	75.00	56.25
Leica 111F, f2 Summicron	336.00	252.00
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MOVIE TITLING

(Continued from page 110)

thing like *Cape Cod Summer* not only tells the story, but gives your audience a break. A title should spend only a brief time on the screen and it should be easy to read.

Where do you use titles? At the beginning of the movie naturally, and of course, at the end. A simple *The End* is much more readable than affectations employing foreign phrases.

Don't overdo it

Another place to use a title is where something happens that is not readily understandable from the film itself. But keep explanations short and to the point. You may switch from one town to another. A title indicating the change should merely give the name of the new town. Beware of too many titles. A film composed of endless titles takes on the feeling of something made around 1912.

Most people prefer shooting titles with the same kind of film used for the rest of the movie. Black-and-white films mean that you haven't much choice as to title combinations. You either use dark lettering on a white background or light lettering on a dark background.

Simple titles

But color is something else again. Almost any combination of colors is fine—providing they are in good taste and don't clash with the film. If the color in your movie is rather subdued, keep your title that way. If the color is rather rich, then a rich colored title might be in order.

A pretty interesting title can be shot by simply placing block letters on a simple background, as on top of page 74. You may want to vary the background a bit. A snapshot taken at the time the movie was filmed offers a really fine touch. Using either a 5 x 7 or 8 x 10 enlargement, place the letters on a contrasting area so that they will show up well. Textured backgrounds can be employed too. Wallpaper, wood and even cloth make unusual titling boards.

A variation of the still photograph idea is one where a slide is utilized. The advantage here is that you can have the benefit of color. A slide is projected on a piece of ground glass. The title is placed on the opposite side, facing your movie camera. A meter reading is taken on the image and then photographed. You can use either 8 frames per second or single frame for a longer exposure.

Optical effects

When more than one title precedes a film it adds to the appearance of the titles if they are faded in and out. To fade a title in, first determine your exposure. Close the diaphragm all the way

and place your hand over the front of the lens. Start the camera, remove your hand and gradually open up the lens to the correct setting. The reverse is done for fadeouts. If you have a device for winding the film back after it has been exposed, a lap dissolve also can be employed to bind two or more titles together.

Flip-flops are yet another way to add interest to your titles. Titles are placed on each side of a flat surface that has some sort of axis running through it. You start the camera and shoot one title. While the camera is operating, the second slide is flipped over. Just be sure that lettering will be right side up when the board is flipped, as in photo at top right of page 75. A ring-bound notebook can substitute for a flip-flop device. Write your titles on consecutive pages and flip them into place one at a time while the camera is running.

The title drum makes it possible to have one title follow another in a smooth, unbroken flow. Titles are mounted on a drum and the drum slowly revolves bringing each title to the center. You can make a drum from any large can.

Animation is easy

Another easy title you can make is the animated introduction. The letters seem to jump into place out of nowhere. Set up your title and line up the camera so that the title is upside down. Shoot it as you would an ordinary title. Then, take away one letter at a time, shooting a single frame as each letter is removed. If the processed film is 16mm double

(Continued on page 116)

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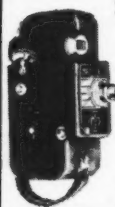
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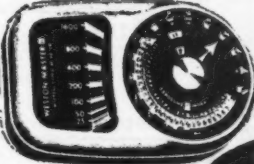
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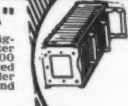


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(Continued from page 114)

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BEAUTY IS WHERE

(Continued from page 51)

many decades have had an influence on the trend to subjective isolationism. These can be found in the work of several outstanding photographers. Among them are Edward Weston, Paul Strand, Walker Evans—who employed the black-and-white medium to translate images of halves of peppers, signboards, fences, plants, sand dunes into works of art. They had met a high creative standard. They had rendered the ordinary extraordinary. These pictures stopped viewers, caused controversies, were collected by museums, and have resulted in memorable images. The passion which these men brought to everyday objects and scenes, their intensity of seeing, was conveyed through the purest kind of photography. Their choice of subject demanded that the discipline of seeing, lighting, composition, be exact. This same approach is used by the new color photographer.

The third force

A third force which has meant for tremendous growth in this field is a mechanical-economic one. Certainly fewer expressions of subjective isolationism would have been forthcoming if the work had been limited to the 8 x 10 camera, with its high cost in film and energy. The most-used tools of the trade today are available to everyone—35mm camera (occasionally a 2 1/4 x 2 1/4) and color film. Perhaps the reason for the amazing increase of this kind of photography in America as compared to Europe, where fewer people are doing it, is that large segments of the American public can afford the film.

Another influence for development has been perhaps a negative one. Once again, it's the old law of action equals reaction. The popularity of the documentary-reportage photograph has sated many people. They are weary of it. They want to photograph in another way—away from the harsh and tender realities of life in the raw. Perhaps they are tired of saying big things about the world and have a desire to say the intimate. They are looking for new ways to express the beauties of life. And the beauties of form and design are everywhere available to us.

After all, we have reactions to nature and the inanimate, as well as towards people. The glow of a sunset on the prow of a boat, the filtering back light infusing rows of jelly jars with a glow, the lyric reflection of the moon in a rain puddle counterpointed by a glistening manhole cover. These are things we see—see sloppily perhaps—every day. Usually the only person we can share them with is the companion we have with us. "Look at that reflection," we'll

say. "Isn't the pink light fabulous?" But, when we take a photograph of the same thing, not only can we share it with innumerable people, but we have the exact image forever. And this kind of intimate photography may be more meaningful to us than the photograph of the interesting stranger in the crowd with whom we have no personal connection whatsoever. Many people treasure really had photographs of places and people whom they love. Why not treasure the beauty of the microcosm of life in the same manner?

The subject matter of subjective isolationism is not necessarily confined to the inanimate. Although the first work in this field was concerned with "design" subjects, purely for the sake of design, a new kind of warmth in treatment has developed. Running children could have set the moving swings in Lafferty's picture into motion; a girl could have stepped over the rain puddle in Balish's photograph; two women standing directly behind photographer Affelder could be ready to choose a jam jar. There is no reason why a face, a hand, a figure, cannot be added to the precise images of this photography.

There are certain essentially photographic factors which should come into any thoughtful consideration of this subject. From the photographic point of view the subject is handled in a "pure" way. The materials and equipment are used straightforwardly. Beyond an occasional blur to enhance the feeling of action (see Lafferty's *Pink Boats*, page 50), there is little straying from the straight technique. And these days, the blur (so radical when first used) has now become an accepted method.

There are no fancy tricks, light drawings, distortions through optical stunts, changing of colors through filters. The photographer concerns himself with beauty of line and form, the expression of these through the graphic qualities of light. Necessarily, he has to work within the limitations of his tools. A major limitation is the color film itself which does not reproduce the exact colors of nature. One has never seen greens and blues in nature similar to the greens and blues which one gets on color film. Further, the eye has a greater latitude than the combination of color film and lenses with which the photographer works.

There is another limitation, of a purely material nature, which is peculiar to the color photographer. He has no darkroom controls. He's forced to use the colors that are in front of him. No adding an orange in a brownish landscape as a painter might do—and no way to eliminate a distracting red scarf. But to make up for this limitation the photographer can convey detail and

(Continued on page 120)

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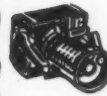
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BEAUTY IS WHERE

(Continued from page 118)

texture in a manner that would challenge the best draftsman.

Thus far, most of the work in this medium has been done with a 35mm camera. For some reason (there is no law about it, either of aesthetics or by man) photographers find it easier to compose in the oblong format than they do in the square. They have also preferred the quality of the 35mm films. However, the recent improvements in 2 1/4 x 2 1/4 color films will give these photographers a new incentive.

Certain techniques seem to be indigenous to the subjective isolatist. To repeat: his approach must be straightforward. The most successful photographs first taken in this vein were those which had a one-dimensional, flat plane feeling—traceable to the Mondrian influence. A good example of the orderliness of this kind of photograph is found in Affelder's *Jam Jars*. And orderliness is a constant aesthetic standard. However, as more and more pictures are taken, we begin to see a further refinement. The blur of action enters (Lafferty's *Swings*), chairs diminish in space and size (Sheldon Freund's *Chairs*), a subject has been given new meaning; Leonard Balish has changed an ordinary object (*Moon and Manhole Cover*) into an extraordinary image, which has the mystical quality found in the work of the late 19th-early 20th Century American landscape painter, Albert Ryder.

Always the choice of colors as well as forms is important. The colors seem to be unusual to those who think of color merely as the primaries of red, blue, and yellow. The new colors are the shocking complementaries of the Impressionists—strange yellow-greens, offbeat pinks, in what seem to be odd combinations at first glance. Yet a careful look at the colors which surround you will demonstrate that these colors and combinations are shocking only to the person who doesn't see the number of colors in his own living room or ties.

Despite the fact that subject matter is never-ending, this is not an easy school of expression. Every element within the picture must work. You do not have a child's warm smile to carry your picture and make it appealing despite a confusing background. This necessity for precision in seeing makes the single-lens reflex an almost ideal instrument, since you are able to see exactly what the picture will look like on the film. With the twin-lens reflex, you will have slightly less control than with the single lens; but, you will have more than with those cameras which employ an optical

(Continued on page 122)



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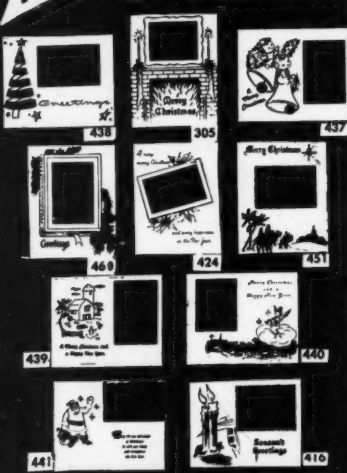
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BEAUTY IS WHERE

(Continued from page 120)

viewfinder. If you are using one of these eye-level cameras, a supplementary viewfinder which gives you a more precise scene from edge to edge is almost a necessity.

Because of the short latitude of color film, exactness of exposure is important; so is sureness of focus and a steady hand or a tripod for long exposures.

These photographs are not snapshots, easily seen. They may require several versions and trial pictures before you get the satisfying one where your elements are properly organized and your techniques perfect. The isolating of your image within the correct frame necessitates shifting your camera over and over again to make sure the lighting is correct to reveal form and texture, that you have accurately picked the proper balance of colors. If you have ten rows of jam jars from which to choose your picture frame, be sure that you have isolated the correct segment, that which has the most interesting counterplay of glowing reds.

If you would be a subjective isolatist, you will discover a constant need to exercise your eye. Look at the room you are in. Begin to isolate little segments into pictures. You'll sharpen your camera eye and save some film by doing this. Walk down a street with your camera. Look closely at a brick wall where a vine is growing or (even better) where, on an old building, paint is peeling. "Take" pictures without snapping the shutter. Once you've gotten into this kind of photography, you'll never be bored. Mental picture-taking will take up the slack while you're stuck in a waiting room, traveling on a train, or waiting for your wife to get dressed.

Is subjective isolatism a valid kind of photography—a valid form of photographic expression? Yes, because it can be expressed only in photographic terms. It is a representation of reality, it is a slice of life (still though it may seem at first glance), it is only rendered by the materials and equipment of photography. Does it have possibilities for growth? Yes. It is even now in the process of refinement and development. An infant in the schools of photography, it gains new adherents among serious workers in camera clubs and the professional field daily.

In essence, subjective isolatism is the highest form of personal expression. Many people may photograph crowds or interesting faces. None will isolate the picture, choose the colors, control the mechanics of exposure, focus, choose lighting exactly as you do.—THE END

(Editor's note: technical data on the pictures which appear on pages 49 and 50 will be found on the next page.)

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PICTURE POSTCARD

(Continued from page 44)

More immediate involvement for the viewer can be had in Howard Foote's action seascape, page 46. Here, in opposition to the foldout picture, the colors enter boldly in large masses. Combined with the action of the waves and boat, the skin tones of the human figures, the white bathing cap and white-tipped oars provide the extra visual excitement. Your eye does not roam as in the reflection picture. Instead it accepts the simpler poster color masses and then almost instantly picks up the accents.

Old subjects, new vision

None of our land and seascapes have been technical tours de force. All were made on 35mm Kodachrome. Expensive cameras, high shutter speeds, extreme aperture lenses did not produce them. Neither was geography a factor. If Walther Benser found a new way to see the Black Forest, the same could be said, a bit differently, about our own fir-treed woodlands. Martin Harris found a Paris bridge intriguing. But thousands of bridges await the photographer everywhere. The difference between the usual picture and the vitality of these photographs has been in the finding, the realization, that here is a subject worthy of color film and camera. Yes, these were certain instances which would not be the same before or again, but more, they were traditional subjects in search of the photographer who can create something different from them by expressing himself.—THE END

Technical Data on pictures, pages 49 and 50.

Chairs, by Sheldon Freund. Leica IIIc, f/1.5 Summarit lens. Taken on Kodachrome on a late afternoon, prior to a rainstorm. Exposure was f/4, 1/25 sec.

Moon and Manhole Cover, by Leonard Balish. Leica IIIc, f/4.5 135mm Hektor lens. Taken on Kodachrome on a rainy night. Exposure was f/4.5, 1/2 sec. Camera was on tripod.

Jam Jars, by Paul Affelder. Kodak Signet, f/3.5 Ektar lens. Skylight filter. Taken on Kodachrome in mid-afternoon. Exposure was f/5.6, 1/25 sec.

Pink Boat, by Thom Lafferty. Leica IIIc, f/3.5 Elmar lens. Taken on Kodachrome in bright overcast light. The photographer accidentally used a tungsten-film-in-daylight conversion filter. Exposure was f/5.6, 1/60 sec.

Swings, by Thom Lafferty. Leica IIIc, f/3.5 Elmar lens. Taken on Kodachrome on overcast day. Exposure was f/11, 1/60 sec.

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4 for \$12 for 48 for 120 for 240 for 360 for
\$1.95 \$4.90 \$17.95 \$36.00
12 trays in metal deluxe case, a \$15 value — \$7.95 Shpg. Wt. 8 lbs.

SLIDE TRAYS for REVERE
Sturdy trays, hold 36 cardboard and glass slides, intermixed, with index, in cardboard filing box
2 for \$1.69 12 in carrying case \$8.95
Shpg. Wt. 2 lbs. & 6 lbs.
REVERE 808 SPECIAL: Remote Control 15 ft. Release plus \$12.99
12 slide trays in Carry Case.

2 x 2 GLASS SLIDE BINDERS
● Comparable to 6c slidebinders.
● One of the finest methods of mounting transparencies (35mm Argus, Leica size) betw. glass.
The biggest bargain in quality slidebinders ever offered. Pregummed Fiberglass, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof — all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color slides? 200 for \$7.75.
Shipping Weight 3 lbs.
Sample package of 20 2x2 glass and 3 2x2 metal binders, postpaid \$1.25
200 singleframe (Tennant) Masks \$1.75 | Masks fit glass 200 Square (Robot, Tenax) Masks \$1.75 | & metal binders 2x2" cardboard mounts for single frame (Mercury size) transparencies 50 for \$5c. Sh. Wt. per 100, 1 lb.
200 for \$29.95
2400 for \$240.00

2 x 2 METAL SLIDE BINDERS
The ultimate in simplicity! Aluminum glass binders may be used over and over again. Just place transparency between glass, insert in metal non-warp frame. Sample package of 20, \$1.60 post.; 100 for \$6.50, 500 for \$33.50, 1800 for \$90.00, 3000 for \$120.00. Shpg. Wt. 1 lb., 2 1/2 lbs., 6 lbs., 10 lbs.
as low as **4¢** in lots of 10

2x2" CARDBOARD MOUNTS
Sturdy cardboard mounts, ready to use without special equipment, for standard size (Leica, Argus) 35mm transparencies. Fit all projectors and slide changers. Sh. Wt. 3, 6 lbs.
Trial Package of 100 \$1.50; 500 for \$4.25; 1,000 for \$7.00; 3,000 for \$12.00. Shpg. Wt. 1 lb., 2 1/2 lbs., 6 lbs., 10 lbs.

2x2" 10 PL. NATIONAL PICTURE SLIDE SETS
50% OFF Yes, these famous sets of 2x2" full color slides of which hundreds of thousands have been sold at \$1.00 per 10 are now brought to you at half price! Scenes from all over U. S. and many foreign countries, and children's stories — any eight sets 80 full color 2x2 slide sets with subject matter, printed \$4.35 postpaid. Each number contains 10 diff. slides. Choose from these:
4 Block Island 35 Kansas City, Mo. 120, 121, Lisbon, Portugal
5 Around N. Y. City 36 Glacier Nat'l. Park
9 Times Square to 61 Madrid, Spain 180, 181, Mexico
Central Park 71 Ireland 211, Nafsa, Tel Aviv, Israel
13 Bryce Canyon 84, Rome, Italy C10, Fun at the Fair
14C Yellowstone 100, Pyramids to Cairo M1, Three Caballeros
18 Big Bend Nat'l 101, Cairo, Egypt M2, Snow White
32 Notre Dame Univ 110, 111, Bombay, India
2 sets for \$1.35 ppd., 4 sets for \$2.50 ppd., 8 sets for \$4.35 ppd.

WIDEANGLE BUYS!
WIDEANGLE FOR 4x5"
FAMOUS GERMAN 35c X-SYNCH SHUTTER
Covers approx. 85 degrees, and one half of the lens can be removed, converting it into telephoto double the original focus length. Commercial photographers and advanced amateurs alike have waited for just such a buy! Made by Leitz, an old-time German optical manufacturer, the 105mm f5.8 coated wideangle anastigmat is for the 4x5 press camera owner just "what the doctor ordered". The popular shutter has speeds to 1/200th, 8 and delayed action, and built-in flash. Leasboard for Graphic, state model, \$2.00.

65mm WIDEANGLE for 2 1/4 x 3 1/4 \$19.49
In famous make 8 speed 5X-MX shutter, to 1/300 for flash and strobe.
Another Leitz-made wideangle lens, 65mm f5.8, covers about 85 degrees on the 2 1/4x3 1/4 negative. Its symmetrical construction permits use of either half of the lens, as a 130mm telephoto. Shutter is latest full synch. MX type, with delayed action, cable release socket, also a \$20 value. Leasboard for Graphic state model \$2.

TESTED 35mm RELIABLE
36 EXP. MICROFILM the film with the finest resolution that is so wonderful for copying, all work requiring the ultimate in detail! With your order for 100 ft. of bulkfilm or \$5.50 worth of cartridges (20 or 36 exp.).
FREE Try the new "miracle" ULTRASPEED film!
ASA 4000? 35mm DUPONT S-X PAN 20 exp. 70c
Nominally rated at ASA 300, good results are obtained at ASA 1,000 and 2,000. Popular Photographer's editors report in the August issue of available light shots at ASA 4,000! S-X Pan has unusually fine grain and extreme exposure latitude — truly a film of the future!
20 exp. reload \$1.00 — 3 exp. reload 2 1/2 ft. bulkfilm 70c — 3 for \$2.90 \$1.00 — 3 for \$2.95 \$2.32

FRESH SAFETY KODAK B&W FILM
All four popular speeds, Panatomic X (blackground X), Plus X, Super X3 and Tri-X are available in 27 1/2 ft., 50 ft. and 100 ft. lengths and 20 and 36 exposure reloads.
27 1/2 ft. \$1.30 50 ft. \$2.25 100 ft. \$3.90
Shpg. charges 10c, 30c, 50c
COMBINATION SPECIAL
Daylight leader with 5 cartridges and 100 ft. of Kodak or Super X3 film, \$7.99
Adex black & white film, \$7.99
\$8.99 value Shpg. Wt. 4 lbs.

35mm DAYLIGHT LEADER
INCLUDING 5 CARTRIDGES
IF PURCHASED TOGETHER WITH MINIMUM OF \$7.95 WORTH OF BULKFILM
It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already made leader pay for itself. Leader alone with 5 cartridges, \$5.85. Sh. Wt. 4 lbs.
DELUXE LEADER, with automatic "counter," accepts also Leica, Contax cartridges — \$10.95 and add \$5.00 to leader comb. offer.

35MM ANSCOCHROME INCLUDING PROCESSING FOR ASA 128
Thanks to Spiratone's exclusive high-speed processing service, you can now take fast COLOR action shots, shoot COLOR in poor light — at speeds heretofore not possible with b&w film any one year's back!
HI-SPEED (ASA, 64, 128) PROCESSING of your 20 exp. 35mm Ansochrome — \$12.25 incl. 25c extra.
Save on fresh **35MM ADOX FILM** IN CARTRIDGES AND BULK
Your choice of KB14, KB17, KB21 Shipping Charge 10c
20 exposure reload 3c 3 or more (may be assorted) 50c each
35 exposure reload 4c 3 or more (may be assorted) 70c each
50 ft. \$3.75, 100 ft. \$6.99 — Shpg. Chgs. 45c per 50 ft.

Sale! 40% TO 50% OFF for ARGUS C3 owners
If you own an Argus C3, you can take advantage of the most unusual savings we have ever offered, while supplies last. Shpg. Cost extra.
40" Cable Release, our usual "special" price \$1.50 \$.89
3 ft. Kollid Kord, for use of Argus C3 flash as bounce light. 1.90
SelfTimer, fits cable release socket, reg. \$2.95 1.90
Famous make 135mm f4.5 f.cpld. telephoto, reg. \$49.95 29.95
Aux. coated, wideangle lens with leather case 8.95
3 Pc. Extension Tube Set, reg. \$5.95 2.90
AC Electronic Flashunit, with Kollid Kord, reg. \$34.00 complete 18.95
Groundglass Focuser 4.95

3 UNIT REFLECTOR OUTFIT \$5.79
● Two aluminum 10" reflectors for #1 or #2 bulbs
● One bullet reflector for spot effects
All three complete with swivel joint, switch, socket, clamp and cord — at a fraction of their usual cost. Shipping Weight 7 lbs.
SUGGESTION: 2 #2, 1 #1 photoflood bulbs etc.

FREE with **HI-LO DIMMER SWITCH** \$7.98
Compose and focus IF BRIGHT in comfort, save WITH \$3.79 electricity, prolong IF BRIGHT bulb life, retain sub-1000000 Nothing like it under \$5.00. When bought alone \$2.98.

PHOTOFLOOD STAND PLUS TWO REFLECTORS
● 3-section metal stand extends 6'4"
● Sturdy, braced legs with rubber tips
● Stand telescopes compactly to only 2 feet.
● Positive locking at any desired height.
The ideal indoor lighting setup. 22" \$13 VALUE
crossbar, can also be used to hold screen, backgrounds, Two-spool aluminum 10" reflectors (for #1 or #2 photofloods), complete with sockets, switches, 6 cords, ball socket swivel joints, rubber lined spring clamps. Can be used on cross bar or furniture. Shipping weight 24 lbs.; Reflectors 4 lbs.
SUGGESTION: 2 #2 photoflood bulbs \$.30
Extra clamp on bulb with ball (for seat-open) 1.99
Extra photoflood stand with regular crossbar 3.49

POWER-PACK for AC ELECTRONIC FLASH \$12.95
Make your AC "Strobe" portable — don't be outlet-tied! Lightweight, uses inexpensive D-cell battery. Shpg. Chgs. 50c

FOR THE DARK ROOM
SAVE 50% ENLARGING LENSES
We are proud to present three unusual values in brand new, coated, color-corrected, anastigmatic lenses, specially constructed to give corner to corner sharpness in enlarging — at prices half and less than those you'd expect to pay for such sharp enlarging lenses. Sh. Chgs. 50c.
2 f5.8, clickstops, for 35mm \$7.95
3 1/4" f4.5, clickstops, for 2 1/4x3 1/4" \$7.95
3 1/4" f4.5, clickstops, for 4x5 \$10.95
Precision Flange for easy fitting to lensboard.
*Sensational, new illuminated diaphragm feature — add \$1.75

ELECTRIC 2-SURFACE DUO-DRIER
1050 MODEL "C"
WITH 2 12x17 HEAVY DUTY FERROTYPE PLATES AND STAND
Yes, Spiratone does it again! A complete, ready-to-use, double surface drier with a capacity of 4 8x10 or 36 2 1/2x3 1/2 prints. Singleweight or doubleweight, glossy or dull finish — simply constructed, yet as efficient as units costing several times as much. Works on AC or DC. Shipping Weight 18 lbs.
FREE with dryer: 12 x 15" Autotilt Print Washer!

ENLARGING TIMER \$6.95
60 sec. range, with second markings. Current shuts off automatically at end of desired time interval. Built-in lock holds knob at desired position, until toggle is released. Adjustable stop for repeat exposures. Manual operation for focusing. Enlarger or printer plugs right into receptacle on cord timer. Shpg. Chgs. 40c.

8x10 ENAMEL TRAYS 3 for \$2.89
You'd expect to pay over \$2.00 each for these acid-proof, trays which Spiratone offers you at less than half the regular value! Sh. Wt. 1 lb.
16" x 20" ENAMEL TRAYS (limited for 12x17, smaller sizes) \$3.95 each 3 for \$9.95
Shpg. Wt. 5 lbs., (3) 12 lbs.

STATIC BRUSH \$2.99
If bought with other equipment
Retractable, emits radioactive rays. To clean lenses, slides negatives!
ENLARGER FOCUSING AID \$1.00
ALL METAL WALL AND TABLE SAFELIGHT \$2.95
Comes complete with one filter for enlarging and printing, accepts standard Kodak 3 1/4 x 4 1/4 filters (any color — \$1.35). Swivels to desired angle, with Safelight; Hypotester, instantly shows correct fixing time. Worth \$1.50. Sh. Wt. 3 lbs.

CHEMICAL SCALE \$3.95
Every photographer knows the savings resulting from "mixing his own." This new import is extremely accurate (no spring), graduated to 250 grams. Cup is removable, two legs turn for flat, compact storage. All metal construction. Sh. Wt. 1 lb.

CHANGING BAG
ONE OF THE MOST IMPORTANT "TOOLS" OF ANY PHOTOGRAPHER
Double zippered inner and outer bags, made of the finest cloth, make this bag 100% light proof even in brightest sunlight. Whether for use in an emergency, with a film torn or pulled off the spool in a 35mm camera, or for reloading cut film holders or for developing film when no darkroom is available — the changing bag is justly referred to as a "portable darkroom." 17" x 16" working space plus elastic sleeves.
All the features at the lowest price a quality changing bag that was ever offered at. Shipping charge 55c.
PROFESSIONAL MODEL: 27" x 30" working space, \$11.00 value! Shipping Charge 50c.
Top Grain Cowhide **JUMBO PRESS BAG** \$15.89
16" x 17" x 6" the size bag you expected to pay \$50.00 for! And made of a beautifully finished, top grain cowhide, too! No zippers — just bend cover back and everything becomes accessible. Felt-covered adjustable partition, important hardware, long shoulder strap, attached to strap around bag for easy carrying of tripod. Shpg. Wt. 6 lbs.
ECONOMY SIZE: 11" x 9" x 6", same construction as above — \$10.49

SPIRATONE

The Lens Accessory Specialists

CLOSE-UPS TO 3 1/2" WITH CLOSE-UP LENSES

The perfect accessory that can be used with any camera. You can get close-ups from 3 1/4" to 38". Simple to use, permits a simple camera with a regular 3" setting to take portrait pictures or even do copy work... now close-ups of insects, flowers and macrophotography, possible with this inexpensive tool.

	Plus 1 from 3 1/4" to 20"	Plus 2 from 20" to 13"	Plus 3 from 13" to 10"	Plus 4 from 10" to 8"	Plus 5 to 7"	Plus 6 to 5 1/2"	Plus 10 to 3 1/2"
SER. IV	\$1.15	\$1.15	\$1.15	—	—	—	—
SER. V	1.39	1.39	1.39	\$1.75	\$1.95	\$2.25	\$2.65
SER. VI	1.59	1.59	1.59	2.00	2.30	2.75	3.25
SER. VII	2.98	2.98	2.98	3.25	3.75	4.25	5.25

All close-up lenses except Plus 10 are mounted in metal rings. Shipping Charges 10c.



Plus 1 Plus 2 Plus 3 Plus 4 Plus 5 Plus 6 Plus 10

Most Useful Accessory for All Films!

Save up to 60% with Spiratone

POLARIZING FILTERS & SCREENS

For all Color and black and white film. Eliminate glare and reflections in scenery, water, show-windows... emphasizes clouds, the ONLY sky filter usable with Kodachrome, Anscochrome, Ektachrome. Polarizing Screens have double threaded rings to allow use of extra filter or close-up lens, handle for convenient adjustment of maximum polarizing effect. Shipping Charge 10c.

	Polarizing Filter	Polarizing Screen
SER. IV	\$1.49	\$3.75
SER. V	\$1.49	\$3.75
SER. VI	\$1.98	\$4.75
SER. VII	\$2.79	\$5.75



With Without

MINUS LENSES GIVE YOUR LENS TELEPHOTO VISION

If your camera is capable of using a bellows or extension tube set, you should thrill to the idea of being able to take telephoto shots without buying a regular expensive telephoto lens... or you can obtain extreme close-ups in conjunction with your regular telephoto lens. For example, a single Minus 4 lens makes your 135mm telephoto into a 270mm telephoto... varied combinations will produce a variety of effects. Minus Lenses improve the perspective in portraits, too, by lengthening the effective focus length. Minus Lenses are mounted in Metal Rings and are sold in sets of three (of your selection) or four. Available in Minus 1, 2, 3, and 4. Shipping Charge 10c.

	PER 3. PER 4
SER. V	\$3.00-\$4.70
SER. VI	\$4.35-\$5.85
SER. VII	\$6.00-\$7.90

4-PC. EXTENSION TUBE SET

For Praktika, Praktiflex FX, Contax, S. D. DA, Pentacox. This exceptionally well-made set includes in addition to the usual 5mm, 15mm and 30mm tubes a 45mm tube, thus permitting up to 2X magnification, when the complete set is used: a tiny object, 1/2" x 1/4" can be made to fill the entire 35mm negative or transparency! Shipping Charge 35c.



4 pc. set, but with one FOCUSING TUBE, alone a \$10.00 value, increasing maximum extension to 100mm. \$9.95

"About Filters, Closeups and Minus Lenses" is a booklet crammed with valuable info. Send 25c, or free on request with orders of \$3.00 or more.

DOUBLE RETAINING RING

Permits use of two closeup lenses (for extreme closeups: +2 and +3 make +5), closeup lens and filter (correction, conversion, pola), two filters, two minus lenses, at same time. Fits standard filterholders.

Ser. C or IV 85c; Ser. V 85c; Ser. VI 95c; Ser. VII \$1.50.

SPIRATONE AUXILIARY TELEPHOTO & WIDE ANGLE LENSES

For ANY 35MM, 2 1/4 x 2 1/4 or Polaroid Camera

EXCLUSIVE FEATURES:

Hard S-coating—superb color correction—same exposure and lens opening as usual—no installation—holds filters as illustrated—each lens in an elegant leather case, set in double case—easy-to-follow instructions—interchangeable adapters for use of most models on many different cameras—low prices that save you up to 50%.

Shipping Charge: Ea. Lens 25c; Set 60c



CONTAFLEX ARGUS ROLLEI RETINA POLAROID

Spiratone TELEPHOTO brings distant subjects closer, permits candid shots, helps fill entire negative areas with important subject matter, crops out unwanted backgrounds.

Spiratone WIDE ANGLE adds coverage in cramped places, gets that extra area into the picture; wonderful for wide-screen landscape scenes; increases depth of field, for foreground to infinity sharpness, makes accurate focusing unnecessary!

Auxiliary FINDER, for either telephoto or wide angle. (For 35mm cameras) \$3.95 ea. (both for \$7.40)

Filters to fit Spiratone lenses, most colors available. \$1.00 ea. 3 for \$2.49

PRICES SLASHED IN HALF!! HIGHEST QUALITY OPTICAL GLASS

FILTERS

COATED FILTERS IN SERIES SIZES

to fit standard filterholders For S. & W. Lt. Yellow, Med. Yellow, Green, Red, Orange, Haze.

For ANSCOCHROME DAYLIGHT: UV15, UV16, 82A.

For KODACHROME, EKTACHROME DAYLIGHT: Haze, Skylight, 81A, 82A, 80B, 81B, 80

For ANSCOCHROME, KODACHROME, EKTACHROME TYPE F: SSC, 82A, 82B, 82C.

Coated	Uncoated
Ser. IV \$1.54	Ser. IV \$1.15
Ser. V \$1.84	Ser. V \$1.39
Ser. VI \$2.44	Ser. VI \$1.59
Ser. VII \$3.34	Ser. VII \$2.98

Sh. Chge 1 to 4 filters 10c

OTHER FILTERS IN SERIES SIZES

Neutral Density 2X, 4X, 8X, 10X, Haze, 82A, 82B, 80B, 81, 810, Flash 10, 20, UV-17, Infra-Red, CC-M10, 85A, 810, 811.

Clip here for this SPECIAL OFFER

Buy at least five filters and closeup lenses at one time and we will supply COATED FILTERS (in colors listed) at uncoated prices, saving you \$5.00 and up on this order alone.

CLOSEUPS ARE SIMPLE

and inexpensive, when you buy your closeup accessories from Spiratone, the only firm specialized in low-cost closeup photography equipment.

GOOSENECK LIGHT ATTACHMENT \$5.95

With C clamps, fits copy stand or enlarger pole. 2' ballast reflectors. \$1.00 add. Sh. 19c. 4 lbs.

DELUXE COPYING STAND

Designed by us for use in conjunction with closeup lenses, extension tubes, bellows attachments, to complete with a moderate investment your closeup and copying equipment. Strong enough for a 4x5" yet compact in storage (five-piece post) and equally well suited for copying, medical, scientific work and movie titling. Camera bracket permits centering of camera over subject. 15x18" baseboard is very practical for large originals, 1 1/2" diameter pole is 31" high. Shipping Weight 11 lbs.

PRO COPY OUTFIT Stand, light att. w. reflectors, Proxiscopes \$24.95

FREE with orders over \$3.00, or send 25c for CLOSE-UP DICTIONARY... contains all needed tables, too.

FOLDING BELLSCOPE



Available for: Leica, Canon, Kine Exakta, Exa, Praktika, Praktiflex FX, Contax S. D. DA, II (a), III (a), Pentacox, Nikon.

The most useful of lens-to-camera closeup accessories. It weighs only 5 oz., has fine leather bellows and a geared track with a positive lock. A sturdy, accurate frame assures proper alignment. An extension range up to 5" is provided, with magnification factors engraved on the track. Shipping Chge. 70c

NOTE: All series accessories fit series filterholders. If you do not have a filterholder, write, naming your camera and lens.

PROXISCOPE SR.

A deluxe version of the most useful camera accessory for every practical photographer. Permits minute adjustments in a 4 1/2" range on its geared track, with a positive lock at any desired point. Shipping Chge. 85c

DUTO-type DIFFUSERS

Now available in standard series sizes, to fit all filter holders! Every serious photographer wants to use these famous coated diffusion disks! They are praised by the world's foremost pictorial photographers for their soft shots. Ser. IV \$1.54; Ser. V \$1.94; Ser. VI \$2.94; Ser. VII \$3.34

6-PC. EXTENSION TUBE SET

for Kine Exakta, Exa. This set contains two precision-fitted brass adapters and four tubes: 5mm, 15mm, 30mm and 45mm, providing the greatest possible range of closeup work from a 3.4 reduction to a 2.2 magnification ratio. Shipping Charge 35c. 6 pc. set but with one FOCUSING TUBE from 45mm to 95mm, alone a \$10 value. Complete set \$11.50.

SPIRATONE

INC.

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SOUND OR SILENT CARTOONS APPROX. 400 ft. ..\$4.95
For Home Use Only

ANSCO COLOR IN BULK

16mm—4c per ft.min. order 50 ft.
8mm—25 ft. on camera spools.....\$1.25
100' 8mm\$5.00
(Processing not included)

PHOTOGRAPHIC CONTACT PAPER

Eastman Kodak SW Semi-matte—Contrast #4
100 sheets per box 10 x 10\$2.50

MOVIE FILM SPECIAL

100' 8mm double
Packed on 4 Camera spools 25'\$1.79
processing not included

ACCESSORIES

FILM DRIERS—good for paper and films—

CHEMICAL KITS—DBB, one gallon size—good
for reversal or straight B&W processing—for
paper & film. In powder form.\$1.25
(Include postage)

8mm 200 ft. reels3 for\$1.00
8mm 200 ft. cans3 for1.00
16mm 400 ft. reels3 for1.00
16mm 400 ft. cans4 for1.00
100' 16mm camera spools.....25
16mm empty magazines.....75
8mm empty magazines.....75

ROLL FILM

#127, 120, 620, 116, 616
Black & White 10 for\$1.95
120 & 620 color.....75¢ a roll
35mm 20 exp. B&W25¢
35mm 36 exp. B&W49¢
AERO EKTACHROME #120 and #620
Weston 403 for \$2.85
35mm 36 exp. TRI X50¢ a roll.
Minimum order 4 rolls

35mm BLACK & WHITE BULK

ANSCO FINOPAN \$1.25 (Weston 24) Kodak
Super X or Double X.....\$1.40

Bulk MOVIE FILM 8mm or 16mm

1500' (30 50' rolls) \$11.50 16mm
50' rolls .45 8mm & 16mm 100' rolls .90 8mm & 16mm
1350' (25' rolls) \$9.95 16mm
400' rolls \$3.60 8mm & 16mm
(this is a fine grain)
PANCHROMATIC REVERSAL FILM
Processing not included

35mm COLOR FILM

Available in tungsten and daylight
Available in ANSCO TUNGSTEN 35mm x 100'. \$22.00
AERO EKTACHROME—DAYLIGHT SPEED—100 ASA 20
exp. rolls, including proc\$1.50 (3 for \$4.25)
20 exp. rolls INDOOR ANSCO COLOR
.....\$1.00 (3 for \$2.75)
AERO EKTACHROME CHEMICALS—1½ gal....\$2.95

MOVIE FILM

Size	B&W	Colo.
8mm 25' dbl. roll	\$1.15	\$2.25
8mm 25' dbl. mag.	1.75	3.00
16mm 100' B & W available		
in both sound or silent	2.50	5.95
16mm 50' magazine	1.90	3.50
Processing included—		
With purchase of 6 rolls B&W of any size—ONE FREE		
16mm Kodachrome, 100 ft. roll.....	\$4.95	
To be sent directly to Eastman Kodak for free processing.		

16mm SOUND FEATURES & SHORTS

CARTOONS & COMEDIES
Religious Films and Old Time Masterpieces such as
COVERED WAGON, LOST WORLD, DANCING MOTHERS
(with Clara Bow). Also 16mm 100' and 8mm 50'
subjects—such as—MUTT & JEFF, WALT DISNEY, OUR
GANG, TOM MIX, JOE E. BROWN. \$1.50 for 16mm
100' as well as the 30' 8mm. CHARLIE CHAPLIN
COMEDIES AVAILABLE in silent or sound—30 different
subj. \$15.00 sound \$10.00 silent. (Write for catalog
on features).

DEVELOPING SERVICE AVAILABLE

100' 16mm B&W.....\$1.25
8mm 25' double......60

Include postage with all orders

ALL FILM

Dept. M, 243 West 55 St., N. Y. 19, N. Y.

New Photo Books

WHERE AND HOW TO SELL YOUR PICTURES, 3rd edition, by Arvel W. Ahlers, 122 pages, Amphoto New York, Price \$1.95.

Well written and informative, Ahlers' book should prove valuable to photographers interested in marketing their photographs.

The author obviously knows his subject and covers it thoroughly. The book contains sound advice and valuable information which can save the photographer time, money and effort. There is a comprehensive market section listing hundreds of picture buyers. Equally important are the chapters dealing with the kind of material to submit, market analysis and material presentation.

There are also excellent chapters on business ethics, publication rights, copyrights and model releases, including advice from some of the top picture editors in the United States.

Ahlers' conclusions, for the most part, are valid and logical. He seems a little confused about working on assignment and on speculation (he mentions "speculative assignments"). And the book could have been improved by more details on advertising field requirements.—TED RUSSELL

Ted Russell is a professional freelance photographer.

HOW TO SHOOT FOR GLAMOUR, by Carl Bakal. 270 illustrations, 128 pages. Camera Craft Publishing Co. Price: \$2.95

The secrets of successful glamour photography do not lie primarily in the developing and printing of photographs. The problems occur in the taking of the picture—the lighting, setting and posing. Carl Bakal has done an outstanding job in gathering a top-notch crop of professional glamour photographers who, with outstanding examples of their own work, relay to the reader all the technical and psychological help they can. Involved in the proceedings are such men as de Dienes, Basch, Halsmann and Blumenfeld.

Bakal's book should not be confused with the many "girlie," half-literate efforts to be found on the market. His has taste, and possibly more information on the subject than you can find anywhere else. Remaining for the reader is his own choice of models. Alas, a good model is a vital ingredient

in the glamour recipe and the reader will have to be on his own to find one.—H. K.

ELECTRONIC MOTION PICTURES, a History of the Television Camera, by Albert Abramson. 212 pages, illustrated. Univ. of Calif. press. Price \$5.

Many television cameramen and other experts have come from the ranks of photography, for obvious reasons. They find themselves in a world where many cameras use no film and when film is used, it must be made to perform some surprising tricks.

This book has been put together by an engineer who seems to have the rare talent of presenting documented technical information in clear language. He covers the field from the first television methods up to current picture-on-magnetic-tape methods.

This is valuable to anyone in TV and indispensable for those who want to enter the field.—GEORGE B. WRIGHT

PICTURES IN A MINUTE, by John Wolbarst. 158 pages. American Photographic Book Publishing Co., Inc. \$1.95 paper cover, \$3.95 hard cover.

Of the writing of books on cameras there appears to be no end, but John Wolbarst has the rare advantage of discussing a unique system as well. This book is a treatise on the Polaroid Land camera. Here it receives its first book-length treatment, although introduced eight years ago and now owned by more than a half-million persons.

Wolbarst obviously was the man to do this book. He likes the camera, a strong recommendation in itself though a factor often overlooked, and he has been using it for years in practical photography, an even stronger point in his favor. Moreover, his experience in editing and writing for this magazine has conditioned him for the journalistic approach of not merely teaching techniques, of stringing one fact after another, but of mixing enthusiasm and inspiration along with the know-how.

The basic techniques of the system are covered in satisfactory and helpful detail, elaborating considerably on the printed instructions supplied with the camera. The emphasis, however, is largely on the actual taking of pictures and of the camera's versatility (as a camera, simply), a very generous sprinkling of examples having been scattered throughout the book to suggest ideas and treatments of a wide range of subjects.

Many of the pictures were taken with other than the Land cameras, the goal being to select pictures that are attractive in themselves regardless of what camera was used, but which were within the range of the Land camera's facilities. This is a sensible approach, allowing the author the freedom and opportunity of choosing the best pictures available instead of being restricted to the artificial limitation of

(Continued on page 128)

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NEW PHOTO BOOKS

(Continued from page 126)

pictures made only with the camera which is the subject of the book.

—JACK DESCHIN

Mr. Deschin is Camera Editor of the New York Times.

TAPE RECORDERS AND TAPE RECORDING, by Harold D. Weiler. 190 pages, many illustrations. Radio Magazines, Inc. Price \$3.95.

This is a book designed for the neophyte in tape recording. As such it covers almost every angle that the beginner needs to know. Terms are non-technical and make clear tape recording procedures, including microphones, acoustics, recording from records and TV, editing, sound effects, and recorder maintenance.

The chapter on adding sound to home movie and slide shows should be of particular interest to the amateur photographer. The chapter covers the use of Revere Synchro-Tape from the standpoint of recording procedures, scripting techniques, and synchronization itself.

However, magnetic sound on film is touched on only briefly. The chapter presents a good starting point for the amateur who wants sound with his movies or color slides.—M. A. M.

COLOUR PRINTS, by Jack H. Coote, FRPS, FBKS. 327 pages. The Focal Press, London and New York. Price: \$4.95.

Written in clear, concise English by an Englishman, for British consumption, this tome on color print technology will be a valuable, up-to-date asset for the photo-technician's library. With typical British attention to historical background as well as minute detail, this book re-acquaints the reader with the various theories of color print making, including an excellent chapter on the subtractive methods of color reproduction. General laboratory technique and the practical application of color equipment are next discussed by the author, with particular emphasis on the need for cleanliness and control needed for quality in color printing.

The assembly processes, including Trichrome Carbon, Trichrome Carbro, Dye Transfer, Dye Toning, Chemical Toning, Duxichrome and Color Coupling are individually discussed, the reader being taken step by step through the entire process, with accompanying formulae and tables that are invaluable to better understanding. The advanced amateur or professional who likes to experiment in his own laboratory will find here a wealth of color formulae long since discarded for commercial use. The Carbro and Dye Transfer processes are given greater attention, probably because they are in commercial use today, and their materials may be easily purchased.

The final chapters are devoted to the (Continued on page 130)

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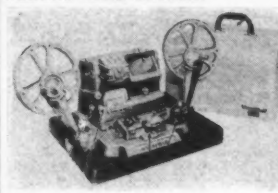
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(Continued from page 128)

multi-layer color printing processes, among which Anso Printon is the only familiar process on the American scene. However, Agfacolor, Pakocolor, Synthacolor and Gasparcolor, which are discussed in rather brief chapters on each process, will still hold a fascination for the color enthusiast, if for no other reason than curiosity.

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—ROBERT S. CRANDALL

Mr. Crandall is president of Robert Crandall Assoc., Inc., custom color processors and printers. He was formerly a color research engineer for Eastman Kodak Co.

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 135.

PEOPLE

(Continued from page 63)

prising how we've come to accept flesh tones in shades of gray (surprising until we realize how newspaper and magazine pictures have conditioned us to it. Interesting conjecture: what would have happened to black-and-white photography if Daguerre had invented a simple, easily reproducible color process instead of a black-and-white one?) Now we add color to pictures, endow the gray flesh with the color (or an approximation) it naturally possesses. It must be done with technical accuracy. Should a sweater reproduce off color, the detail in a doorway shadow disappear into the black pits of short color film latitude, a sky be less blue than the original, few except subject and cameraman will know. But take that reading carefully for flesh tones. Overexpose the skin, let it reproduce green through reflection from a green wall, underexpose to muddy brown, and you lose the viewer.

Use the wastebasket

Perhaps this attitude towards photographing people seems a negative one. The idylls of color combinations and the tricky handling of subtle hues have served countless photographic writers (including this one). But they do not serve photographers Balish, Landau, Lafferty, Paine. The truth as they see it cannot be stretched to much wordage—practice in seeing, framing, timing, luck, and the courage to destroy hundreds of poor pictures that neither you nor I will see.—THE END

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What's Ahead?

by LLOYD E. VARDEN

The evolution in color theory now taking place may lead to advances in color reproduction. What is it all about?



A large body of evidence has been accumulating in the scientific literature throughout the world in recent years that throws much doubt on the correctness of previously held views in color theory.

Of course, there never has been any single theory that would begin to explain all known color phenomena. And among various groups of color authorities no agreement could be established as to which theory was the preferred one to pursue. Even the tri-color theory so heartily endorsed by informed color photographers, but little understood, has not found universal acceptance among color authorities.

When it was discovered many years ago that most colors could be matched by combining in proper proportion three differently colored lights, it was natural for scientists to assume that three independently functioning processes existed in the human eye. Each of these was thought to be capable of sending one color sensation, and one alone, to the brain, irrespective of the characteristics of the stimulus which put the particular process in operation. The blue, green, and red sensations created by these processes could vary in intensity, permitting an extremely wide range of unique combinations for the brain to sort out as specific colors. This simple concept proved adequate to explain a surprisingly large number of visual color phenomena. On the other hand, its complete failure in accounting for numerous other facts of color vision caused some authorities to question its validity. Nevertheless, with certain modifications, the tri-receptor principle has been the backbone of the majority of experimental work done in the study of color theory. Any difficulties and inconsistencies it introduced did not prevent the development of methods for color specification, color photography, color television, and so on.

At this stage of the game it would not be sensible to predict exactly what changes will be brought about by newer studies in color vision theory. But there is hardly any question that some rather drastic changes will be

made. In attempting to explain what some of these revisions may be, please regard whatever I say as a popular and indeed superficial review. The real complexity of the situation is nowhere better indicated than in the introductory remarks of Dr. D. B. Judd of the National Bureau of Standards when he represented a group from the United States at a recent conference in Germany. Dr. Judd stated, "These subjects are difficult. I will confide that I have misunderstood discussions of them even in English (and) when the language is German or French, I am sure to be in trouble."

Likely revisions in color theory

One of the principal areas where color theory requires much further investigation can be introduced by posing certain practical problems such as Dr. D. L. MacAdam of the Eastman Kodak Company has done in several of his recent papers on the subject. We all know that a large majority of color photographs are taken in daylight and then projected with light from a tungsten lamp. Furthermore, color prints of tungsten-lighted scenes are frequently viewed in daylight. Professional motion pictures made with tungsten light are invariably projected with arcs which have characteristics similar to daylight. Color television receivers produce a daylight-quality white, although nearly all of the scenes televised are illuminated by tungsten lamps. The question immediately arises as to how should a color in one quality of illumination be reproduced so that it can be viewed in some other quality of illumination—that is, viewed in the second instance so that it gives rise to a color impression closely resembling the color of the original under the first type of illumination. On the basis of the three receptor theory of color vision and applying certain "laws" which have been thought to hold, it has not been possible to predict by calculation what characteristics the color reproduction should possess. This arises from effects which color adaptation has on our color perception. But if the theory of color vision were adequate, it should be able to explain why these effects occur under different conditions of color adaptation.

The presence of more than three receptors or responses in the visual system has been suspected ever since it was discovered that in certain animals six or seven responses can be isolated. No doubt this earlier work induced Dr. MacAdam to follow a

(Continued on page 134)

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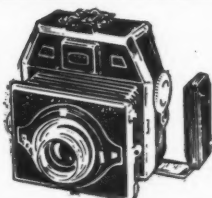


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WHAT'S AHEAD?

(Continued from page 132)

similar approach toward explaining the color adapting processes in the human eye. He presented a rather mathematical treatment of the subject at the German conference mentioned before in which he concluded that five independent photosensitive processes exist in the human eye. A fuller account of his work has appeared in the *Journal of the Optical Society of America*. In this second paper, Dr. MacAdam tells of evidence of even a sixth process that may be involved. But as he points out, the data derived by him do not allow the spectral sensitivity of any of the five or six different receptors to be ascertained. He only wants to show that five or six receptor systems are necessary to account for color adaptation phenomena. It also appears from Dr. MacAdam's work and the work of others that the increased number of color receptors does not jeopardize present ideas in color specification, color photography, etc. It seems as though the various receptors function in a cooperative manner such that only three color sensations are finally sent to the brain. MacAdam's work has been criticized by D. W. Wright in England who warned against the mathematical approach in unraveling the mysteries of color vision. However, this latter criticism was made in a general way and not specifically directed toward Dr. MacAdam.

Other factors in viewing color

The subject gets still more complicated when observers are asked to give judgments of colors under different circumstances. In one of the papers presented during the German conference it was shown that both skilled and unskilled observers can compensate for the effects of a deep shadow across a color patch when they are asked to judge where the color fits in a given array of color samples. But despite the ability of the observers to compensate for the influence of the shadow, they clearly recognize that the color is reduced in its normal attributes. The observer might say, for example, "This color is evidently a brilliant green-yellow but the shadow makes it appear a drab olive-green."

We could continue to discuss other aspects of color vision which the three receptor response theory fails to support. Some of the discrepancies undoubtedly occur entirely from structural differences in various regions of the retina. It is known that a very small area of a color has an appearance different from that of a larger area. This is now explained from experimental knowledge that the central portion of the sharp focus area of the retina is actually dichromatic, i.e., it operates on a two-color basis. To demonstrate this in a practical way one authority has suggested dropping

three colored objects (blue, green, and red) from a high bridge over a smooth body of water. As the colored objects fall they are easily distinguished until the visual angle including all three of them is sufficiently reduced to cause their visual image to form within a very narrow, central area of the retina. When this point is reached, the blue object vanishes in thin air, whereas the green and red objects can be seen until they strike the water.

In view of all the recent studies, and especially in view of the conflicting results and opinions resulting from them, we can be sure that the problem of solving the fundamental nature of color vision will not be dropped until something develops which is capable of explaining nearly all visual phenomena. When this happens it seems to me as though it will have an influence on practical color reproduction methods in spite of authorities insisting that none of the work being undertaken has any influence on the concept of three sensations being responsible for all of our color vision. The present work is probably nothing more than a stepping stone to a still fuller understanding of the complexities of color vision.—THE END

COLOR OUTDOORS

(Continued from page 53)


always striking because of the great range of color and contrast that is present. In fact, modern color films are still unable to reproduce this range, and the result is usually a compromise. Under these conditions, I use a tripod and get the camera in position well before the sun approaches the horizon. The lighting effects change so rapidly that I find it necessary to work fast, adjusting diaphragm and shutter speeds according to the light conditions. In order to obtain the correct exposure I take a reflected light reading off the brightest area of the sky, taking care to avoid the direct rays of the sun. After the sun has passed the horizon, most exposures approximate 1/25 sec. at f/2 with Kodachrome.

I enjoy color for its sake alone and have studied the various combinations of complementary and supplementary hues and the psychological effects of various colors. However, I often deliberately use an almost monochromatic approach to color, where the small amount of color present in the scene takes on added significance.

Although I first made color photographs over twenty years ago, it is still a new and exciting adventure. The technological changes in emulsions and processes indicate that there is much to be explored. I hope to achieve through color photography an increasing flexibility, subtlety, and an ability to creatively interpret our world.—THE END

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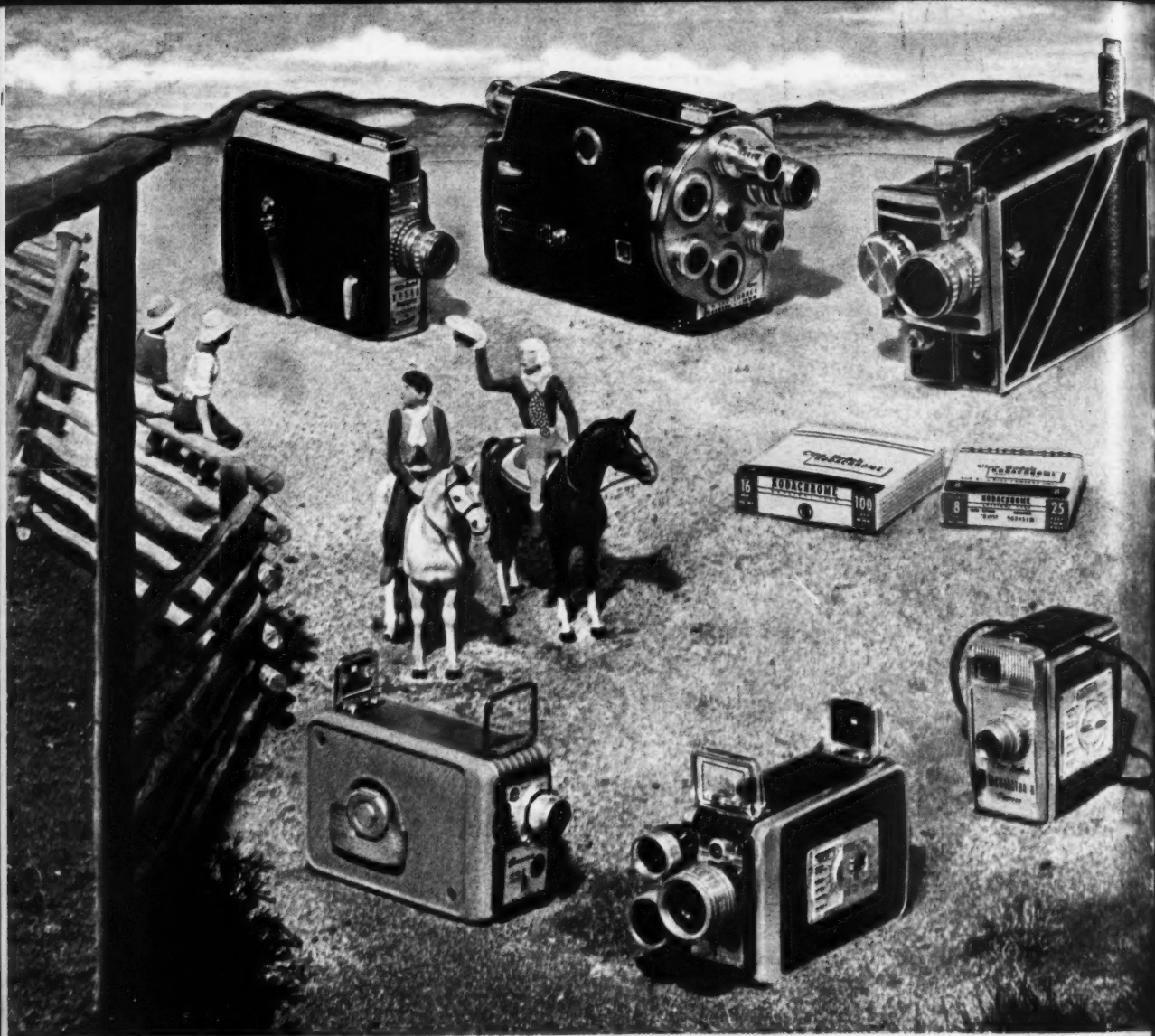
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